



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





ESSENTIALS OF PUBLIC SPEAKING

FOR
SECONDARY SCHOOLS

SECOND EDITION

BY

ROBERT I. FULTON

DEAN OF THE SCHOOL OF ORATORY AND PROFESSOR OF ORATORY
IN THE OHIO WESLEYAN UNIVERSITY

AND

THOMAS C. TRUEBLOOD

PROFESSOR OF ORATORY IN THE UNIVERSITY OF MICHIGAN

GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

PN 4121
F8
1910

COPYRIGHT, 1909, 1910, BY
ROBERT I. FULTON AND THOMAS C. TRUEBLOOD

ALL RIGHTS RESERVED

810.8

The Athenaeum Press
GINN AND COMPANY • PROPRIETORS • BOSTON • U.S.A.

PREFACE

The growth of interest in public speaking in the secondary schools throughout the United States during the past decade has been phenomenal. The principal high schools and academies are not only supporting vigorous debating societies and oratorical associations, but are engaging in friendly contests in debate and oratory with their rivals. This has led to a demand for systematic instruction in the fundamentals of good reading and good speaking, and leading secondary schools, recognizing this demand, are establishing courses to that end.

The aim of the authors of this volume is to meet this need, to present sufficient instruction for practical purposes, and not to overburden the student with too extended discussions of the philosophy of expression. It has been the endeavor to discuss simply and to the point the essential elements of good delivery, to give short illustrations for applying the principles, and then to provide whole selections for practice. We have tried so to simplify instruction that the average teacher who has been chosen to do this work, whether he has had extended technical instruction or not, shall be able to acquire sufficient skill from the discussions contained in these pages to become of material service to young students of public speaking.

We have followed mainly our plan published in 1893 in the *Practical Elocution*, and we trust that this newer and simpler treatment, designed for younger students, will add interest to the study of the elements of effective delivery, and inspire confidence in those who would acquire proficiency in the art of persuasive speaking.

CONTENTS

	PAGE
PREFACE	iii
INDEX TO ILLUSTRATIVE SELECTIONS	xi
INTRODUCTION	I

PART I. THE SPEAKER

CHAPTER I. MAN'S TRIUNE NATURE	4
1. Vital Nature	4
2. Mental Nature	5
3. Emotive Nature	5
CHAPTER II. THE VOCAL ORGANISM	6
SECTION I. ORGANS	6
1. The Lungs	6
2. The Trachea and Bronchi	6
3. The Larynx	6
4. The Pharynx	7
5. The Nasal Cavities	7
6. The Mouth	7
SECTION II. MUSCLES	7
1. The Diaphragm	7
2. The Abdominal Muscles	8
3. The Rib Muscles	8
SECTION III. RESPIRATION	8
1. Inspiration	8
2. Éxpiration	9
3. Method of Breathing	9
4. Breathing Exercises	10
SECTION IV. VOCAL CULTURE	12
1. Care of the Voice	13
2. Vocal Exercises	14

	PAGE
CHAPTER III. PRONUNCIATION	16
I. PHONETIC SOUNDS	16
1. Tonics	16
2. Subtonics	16
3. Atonics	16
II. TIME VALUE OF SOUNDS	17
1. Stopt Sounds	17
2. Continuant Sounds	18
III. REQUISITES OF PRONUNCIATION	19
SECTION I. QUALITY OF VOWEL SOUND	19
Defects in Vowel Quality	19
SECTION II. ARTICULATION	22
1. Oral Position of Consonants	23
(1) Labials	23
(2) Linguals	23
(3) Palatals	23
2. Cognates	24
3. Exercises in Articulation	25
SECTION III. SYLLABICATION	27
1. Syllables as to Etymology and Euphony	27
2. Syllables as to Number	27
3. Syllables as to Position	28
4. Time Value of Syllables	28
(1) Immutable Syllables	28
(2) Mutable Syllables	28
(3) Indefinite Syllables	28
SECTION IV. ACCENTUATION	28
1. Kinds of Accent	29
(1) Primary Accent	29
(2) Secondary Accent	29
(3) Tertiary Accent	29
2. Variation of Accent	29
SECTION V. EXERCISES IN PRONUNCIATION	30
CHAPTER IV. EMPHASIS	31
SECTION I. EMPHASIS, OF SENSE	32
1. Absolute Emphasis	33

CONTENTS

vii

	PAGE
2. Antithetic Emphasis	33
3. Cumulative Emphasis	34
4. Distributive Emphasis	34
SECTION II. EMPHASIS OF EMOTION	35
SECTION III. EMPHASIS OF PULSATION	36

PART II. ELEMENTS OF VOCAL EXPRESSION

Table of Vocal Elements	41
CHAPTER V. TIME	42
SECTION I. PAUSE	42
1. Physical Necessity	42
2. Mental Necessity	42
3. Law of Use	44
4. Explanation and Illustrations	44
SECTION II. QUANTITY	53
1. Long Quantity	54
2. Medium Quantity	56
3. Short Quantity	58
4. Vocal Culture of Quantity	61
SECTION III. MOVEMENT	64
1. Slow Movement	65
2. Moderate Movement	65
3. Rapid Movement	65
CHAPTER VI. QUALITY	75
SECTION I. NORMAL QUALITY	76
SECTION II. OROTUND QUALITY	81
SECTION III. ORAL QUALITY	83
SECTION IV. NASAL QUALITY	85
SECTION V. FALSETTO QUALITY	93
SECTION VI. GUTTURAL QUALITY	96
SECTION VII. PECTORAL QUALITY	98
SECTION VIII. ASPIRATE QUALITY	100
SECTION IX. SUMMARY AND VOCAL CULTURE	103

viii ESSENTIALS OF PUBLIC SPEAKING

	PAGE
CHAPTER VII. FORCE	107
SECTION I. FORM	108
1. Effusive Form	108
2. Expulsive Form	110
3. Explosive Form	112
4. Combinations of Form and Quality (with Table)	114
5. Vocal Exercises	115
SECTION II. DEGREE	118
1. Subdued Degree	118
2. Moderate Degree	118
3. Energetic Degree	118
4. Vocal Culture in Degrees of Force	127
SECTION III. STRESS	131
1. Radical Stress	132
2. Final Stress	134
3. Compound Stress	135
4. Median Stress	137
5. Thorough Stress	139
6. Intermittent Stress	145
7. Vocal Exercises in Stress	149
CHAPTER VIII. PITCH	154
SECTION I. DEGREE OF PITCH	154
1. Low Degree	155
2. Middle Degree	155
3. High Degree	155
4. Vocal Culture of Degrees of Pitch	161
SECTION II. CHANGE OF PITCH	163
1. Inflection	164
(1) Rising Inflection	164
(2) Falling Inflection	165
2. Waves	168
(1) As to Number of Slides	168
(2) As to Length of Slides	169
(3) As to Direction of Slides	170
(4) Vocal Culture of Waves	170

CONTENTS

ix

	PAGE
3. Intervals	172
(1) The Semitone	173
(2) The Second	176
(3) The Third	178
(4) The Fifth	180
(5) The Octave	182
(6) Vocal Culture of Intervals	185
SECTION III. Melody	188
1. Current Melody	188
(1) Chromatic Melody	189
(2) Diatonic Melody	189
(3) Broken Melody	189
2. Cadence	192
(1) Monad	193
(2) Duad	193
(3) Triad	193
(4) Tetrad	194
(5) Pentad	194

PART III. ELEMENTS OF ACTION

CHAPTER IX. CONCEPTION OF ACTION	199
SECTION I. IMPULSE TO ACTION	199
SECTION II. SUPPRESSION OF SELF	199
SECTION III. LIMITS OF PERSONATION	200
1. First Law	200
2. Second Law	201
SECTION IV. ACTION IN FIGURATIVE LANGUAGE	202
CHAPTER X. REQUISITES OF ACTION	202
SECTION I. GRACE	202
SECTION II. FORCE	202
SECTION III. PRECISION	203
1. The Preparation	203
2. The Stroke	203
3. The Return	204
SECTION IV. ECONOMY	204

	PAGE
CHAPTER XI. LAWS GOVERNING ACTION	204
SECTION I. ZONES OF THE BODY	205
1. The Head	205
2. The Torso	205
3. The Limbs	205
SECTION II. THE ARMS	205
1. The Upper Arm	206
2. The Forearm	206
3. The Hand	206
SECTION III. PRINCIPLES OF GESTURE	206
1. The Index	207
2. The Supine	208
3. The Prone	209
4. The Reflex	210
5. The Clapsed	211
6. The Averse	212
7. The Clenched	213
SECTION IV. PLANES OF GESTURE	215
1. Plane of Equality	216
2. Plane of Superior	216
3. Plane of Inferior	217
SECTION V. THE LEGS	219
1. The Foot	219
2. The Lower Leg	219
3. The Upper Leg	219
SECTION VI. POSITIONS AND ATTITUDES	219
1. First Position	220
2. Second Position	221
3. First Attitude	223
4. Second Attitude	225
(1) Second Attitude, Forward	225
(2) Second Attitude, Backward	227
SECTION VII. TECHNIQUE OF ACTION	229
1. Exercises for Freedom of Gesture	229
2. Exercises in Principles of Gesture	231
3. Exercises in Positions and Attitudes	231

APPENDIX

THE SPEECH

	PAGE
CHAPTER I. THE OCCASION AND THE AUDIENCE	236
SECTION I. VARIETY OF OCCASIONS AND AUDIENCES	237
SECTION II. LIST OF OCCASIONS AND AUDIENCES	238
1. Educational Associations	238
2. Social Institutions	238
3. Religious Meetings	239
4. Judicial Bodies	239
5. Legislative Assemblies	240
6. Political Gatherings	240
7. Commemorative Occasions	240
CHAPTER II. THE KIND OF SPEECH AND THE SUB- JECT OR PROPOSITION	241
SECTION I. KINDS OF DISCOURSE	241
1. Announcements and Other Business Remarks	241
2. Committee Reports	242
3. Essays	242
4. Debates	242
5. Topical Speeches	242
6. Addresses	243
7. Lectures	243
8. Orations	244
SECTION II. THE SUBJECT OR PROPOSITION	244
1. Question for Debate	245
2. Preparation for Discussion	245

	PAGE
CHAPTER III. THE PLAN OF THE SPEECH AND ITS ESSENTIAL QUALITIES	246
SECTION I. THE PLAN	247
1. Introduction	247
2. Main Discussion	247
(1) Historical Order	247
(2) Logical Order	248
(3) Distributive Order	248
3. Conclusion or Peroration	248
(1) Summary	248
(2) Eloquence	249
(3) Brevity	249
(4) Termination	249
SECTION II. THE QUALITIES OF DISCOURSE	249
1. Clearness	249
2. Force	250
3. Persuasiveness	250

ILLUSTRATIVE SELECTIONS

	PAGE
Appeal in Behalf of Ireland	<i>Prentiss</i> 62
Arena Scene, The, from "Quo Vadis,"	<i>Seinkiewicz</i> 104
Battle Hymn of the Republic	<i>Howe</i> 82
Blacksmith's Story, The	<i>Olive</i> 173
Blue and the Gray, The	<i>Lodge</i> 56
Boat Race, The	<i>Hughes</i> 69
Burial of Moses, The	<i>Alexander</i> 66
Caught in the Quicksand	<i>Hugo</i> 214
Character of Washington	<i>Webster</i> 110
Child's Dream of a Star, A	<i>Dickens</i> 50
Commercial Expansion	<i>McKinley</i> 221
Crossing the Bar	<i>Tennyson</i> 120
Dagger Scene, The, from "Macbeth"	<i>Shakespeare</i> 99
Darius Green and his Flying Machine	<i>Trowbridge</i> 86
Darkness	<i>Byron</i> 176
Dedication of Gettysburg Cemetery	<i>Lincoln</i> 121
Elements of National Wealth	<i>Blaine</i> 67
Fool in the Forest, A	<i>Shakespeare</i> 194
Galileo	<i>Everett</i> 217
Garden Scene, The, from "Mary Stuart"	<i>Schiller</i> 122
Grief of Ophelia, The	<i>Shakespeare</i> 120
Hamlet's Advice to the Players	<i>Shakespeare</i> 133
Hamlet's Self-Reproach	<i>Shakespeare</i> 234
Henry V to his Troops	<i>Shakespeare</i> 134
Hero of the Furnace Room, A	<i>Anonymous</i> 116
Horatius at the Bridge	<i>Macaulay</i> 140
Horrors of Savage Warfare	<i>Chatham</i> 96
How we hunted a Mouse	<i>Jenkins</i> 93
Impartial Arbitration	<i>Bryan</i> 196
Irish Disturbance Bill, The	<i>O'Connell</i> 136
Isle of Long Ago, The	<i>Taylor</i> 55
Lady Clare	<i>Tennyson</i> 165
Last Leaf, The	<i>Holmes</i> 39
Leper, The	<i>Willis</i> 71

	PAGE
Macbeth at Dunsinane	<i>Shakespeare</i> . . . 161
Mary's Night Ride	<i>Cable</i> 128
Murder Scene, The, from "Macbeth"	<i>Shakespeare</i> . . . 101
My Ships	<i>Wilcox</i> 109
National Flag, The	<i>Beecher</i> 37
National Morality	<i>Beecher</i> 232
New South, The	<i>Grady</i> 190
Ocean Burial, The	<i>Saunders</i> 83
Power of Habit, The	<i>Gough</i> 113
Protestations of Love, from "Much Ado about Nothing"	<i>Shakespeare</i> . . . 185
Quarrel of Brutus and Cassius, The, from "Julius Cæsar"	<i>Shakespeare</i> . . . 150
Resignation	<i>Longfellow</i> . . . 157
Ring Out, Wild Bells	<i>Tennyson</i> 159
Sailing beyond Seas	<i>Ingelow</i> 138
Second Trial, A	<i>Kellogg</i> 77
Shylock's Rage, from "Merchant of Venice"	<i>Shakespeare</i> . . . 182
Sky, The	<i>Ruskin</i> 158
Soldier's Reprieve, The	<i>Robbins</i> 145
Song of the Brook	<i>Tennyson</i> 59
Sun of Liberty, The	<i>Hugo</i> 181
University the Training Camp, The	<i>Grady</i> 179
Wit and Repartee of Benedick and Beatrice, from "Much Ado about Nothing"	<i>Shakespeare</i> . . . 171

ESSENTIALS OF PUBLIC SPEAKING

INTRODUCTION

Elocution is the science and art of expression by voice and action. As a science it treats of the elements or principles underlying all expression ; as an art it embodies the correct use of these principles in the particular phase of expression demanded of the reader or speaker. Just as the musician must master the technique and principles of music before he can attain the highest skill in his art, or as the civil engineer must know the science of mathematics before he can succeed in the art of calculation, so the speaker must understand the elements of elocution and become skilled in their use if he would pass beyond the point of accidental success in the art of public speaking. True, a person may sing without a technical knowledge of music, or speak reasonably well in imitation of a favorite speaker, but he can never rise to the highest plane except through the study and practice of correct expression. The purpose of training in elocution is to develop individuality so that the speaker may be original and not imitative in his methods, to correct his bad habits of speech and gesture by fixing good habits in their stead, and to make the body a responsive instrument to obey the activities of the mind and the impulses of the heart.

Skill in the use of the principles of expression is an accomplishment in ordinary conversation. Exercises in articulation, voice and action necessary to the highest perfection in public speaking have an agreeable effect upon the conversational voice

and manner. The tones are deepened, the resonance improved, the pronunciation chastened; all of which are accomplishments greatly to be desired in everyday life.

Training in expression is also valuable as a means of literary interpretation and entertainment. It is a source of pleasure and culture to listen to the skillful reading of passages from the masterpieces of literature, whether in public or in the home or social circle. Such exercise of one's skill is not only entertaining and instructive but is a mark of courtesy and a means of refinement to a community.

But skill in speaking is still more valuable as a means of persuasion. The time will never come when people will not flock to hear men plead causes of vital interest. There will always be a demand for those who can speak well, for business interests require men who can present cases well in the courts. The effective jury lawyer will secure a much larger share of the business of the courts than the man of equal learning and high character who is not effective as a speaker. Leaders in committees, conventions, and other deliberative assemblies are almost invariably effective speakers, for it is a well-known fact that most of the important business of life is shaped by pithy, energetic, short speeches.

The testimony of the great orators is overwhelming in support of faithful and vigorous practice in the art of public speaking. Gladstone declares that "time and money spent in training the voice and body is an investment that pays a larger interest than any other"; and Spurgeon says, "I believe that every one should train his voice and body, first, for the health it affords; second, for its educating effects; third, for the advantage it gives over others for usefulness." And Wendell Phillips, in defense of such training, a very important factor in his own education, declares that "it is useless to waste words on any man ignorant of the vast power of agreeable and eloquent speech in a republic."

The problem of how to teach the subject in a practical way has puzzled the schoolmen and vexed the instructor whose duty it has been to train students in elocution. Clearly the best way to teach the art of public speaking is through the science underlying that art and through practice of its principles, which may be taught and applied as are the principles of other liberal sciences.

That one may progress rapidly and consistently it is necessary that voice and action should be developed simultaneously. To this end every lesson should call forth exercises in vocal culture, breathing, pronunciation, emphasis, and technique of action, drills as necessary to artistic expression as drills in music and painting are to those arts. But the major part of the hour should be given to the study of the principle of expression under consideration and the practice of the illustrative selection embodying that principle. The arrangement of the elements and illustrations affords ample room for the individual methods of the instructor. Each principle is treated as a whole and in combination with other elements in their natural sequence, so that if one has not time for the full course it is complete and logical as far as one goes. The judicious admixture of text drill and illustrative material throughout the course makes the study of elocution both practical and effective. To treat the subject in a dogmatic, "lesson-leaf" fashion would be to discredit the good taste and judgment of the teacher and limit him to a set, mechanical method. The instructor is given the largest freedom in the assignment of work and in the adaptation of the text to the individual needs of his students.

We shall treat the subject under three heads: (1) *the speaker*, his formation and use of language; (2) *the elements of vocal expression* by which he is to make himself effective orally; (3) *the principles of action* by which he satisfies the eye of the audience and reinforces his vocal utterance.

•

PART I

THE SPEAKER

In this division of the book we shall treat certain subjects relating to the speaker and his use of language which are inseparably connected with the art of public speaking but which cannot be classed as elements of elocution. They are (1) *Man's Triune Nature*, which deals with the avenues through which one receives and gives out impressions ; (2) the *Vocal Organism* as an instrument of expression ; (3) *Pronunciation*, which deals with the formation of sounds and words ; and (4) *Emphasis*, which relates to the enforcement of the ideas of language.

CHAPTER I

MAN'S TRIUNE NATURE

Impression is essential to expression. We must possess before we can give. The object of elocution is to aid the speaker to give correct outward expression of his inner consciousness. Before the student can hope to master the laws of expression he must know something of this inner nature and the avenues through which he receives his impressions.

An analysis of the psychic being reveals the well-established theory that man is one in consciousness and three in manifestation ; that the one being, the ego, has three natures, (1) the *Vital*, (2) the *Mental*, and (3) the *Emotive*.

1. The **Vital Nature** is made up of bone, muscle, sinews, nerves, the brain, and other organs, all of which are susceptible alike to the buoyant thrills of health and the aches and pains

"flesh is heir to." The body is the seat of the appetites, the dwelling place of the mind, and the "temple of the soul." Through this part of his being man reveals the phenomena of life which lasts while the heart beats and respiration continues. The gymnastic exercises and athletic sports so prominent in high-school and college life are a response to the demand that the **Vital Nature** be properly developed.

2. The **Mental Nature** is that part of the being through which man perceives, remembers, reflects, invents, reasons, and attains knowledge. It is presided over by the mind, which in turn has its seat in the brain. The manifestation of this nature is evident in all the mental activities. Its cultivation forms a large part of school and college education.

3. The **Emotive Nature** is that part of man's being through which his affectional or passional life is manifested. Through it he loves or hates, is sympathetic or bears antipathy, is loyal to his concepts of truth and duty or violates law, order, and morality. It is presided over by the soul, the cultivation of which is the aim of all spiritual education.

These three natures, — the Vital, the Mental, and the Emotive, — presided over by life, mind, and soul, and revealing sensation, thought, and feeling, all living and blending in one being, form the triangle on which the science of elocution, or, speaking more broadly, the philosophy of expression, is based. Through these three natures man receives all his varied and complex impressions, and through the elements of elocution responding to these natures he may hope to express his own thoughts and feelings and touch responsive cords in the life, mind, and soul of his audience. It then becomes our task in this volume to discover the elements of expression by testing their relation to Man's Triune Nature and showing their revelatory power in the art of expression.

CHAPTER II

THE VOCAL ORGANISM

The voice as an instrument consists of (1) *Organs* and (2) *Muscles*.

SECTION I. ORGANS ●

The organs of voice are (1) the *Lungs*, (2) the *Trachea* and *Bronchi*, (3) the *Larynx*, (4) the *Pharynx*, (5) the *Nasal Cavities*, and (6) the *Mouth*.

1. The **Lungs** constitute the bellows of the voice. Their function is to receive and supply air for the sustaining of life, and for the purposes of speech.

2. The **Trachea** and **Bronchi** form the air passages to the lungs and act as resonators for the voice. The flexible rings of cartilage which compose the Trachea, or windpipe, and the muscles which connect them, are capable of being distended or narrowed, lengthened or shortened, so as to affect materially the pitch and resonance of tone.

3. The **Larynx**, or voice box, is situated at the top of the Trachea. It consists of five cartilages. Some of these act as a

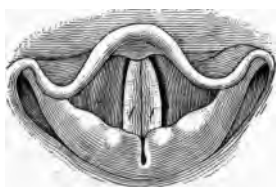


FIG. 1. POSITION OF CORDS
IN TONE PRODUCTION
1, 1, vocal cords

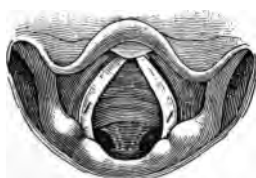


FIG. 2. POSITION OF CORDS
IN DEEP BREATHING
1, 1, vocal cords

shield to the more delicate parts of the vocal instrument, and others lengthen or shorten, open or close, the vocal cords. These cords are two pearly white ligaments which are attached

to muscles at the side of the Larynx. The cords stand in a horizontal position across the voice box, and their thin inside edges vibrate as the air is sent over them from the lungs, and thus produce voice. In the production of pure tone the cords stand very close together, but in ordinary breathing they are wide apart, as shown in the accompanying figures.

4. The **Pharynx** is that part of the throat between the larynx and the nasal cavities. It may be seen when the mouth is well open, the tongue depressed, and the soft palate lifted. The dome of the Pharynx just back of the soft palate is one of the most important cavities of vocal resonance.

5. The **Nasal Cavities** are two irregularly constructed passages separated by a bony partition and having for their base the hard palate. They constitute the chief air passages in normal breathing, and act as resonators, giving ring and character to the voice. These cavities temper and filter the air we breathe and prevent dryness of the mouth occasioned by mouth breathing.

6. The **Mouth** contains the articulating organs,—the tongue, the lips, and the palate. The dome of the mouth is one of the chief resonators of voice, and the soft palate at the back of this dome consists of a flexible fold which acts with the tongue in placing and shaping tone.

SECTION II. MUSCLES

The chief muscles used in voice production are (1) the *Diaphragm*, (2) the *Abdominal Muscles*, and (3) the *Rib Muscles*.

1. The **Diaphragm** is a heavy muscle which separates the chest from the abdomen. It stands like a vaulted arch, with the front side higher than the back. Its function is to contract and flatten in inspiration so as to enlarge the cavity of the chest, and to relax to its normal position in expiration so as to decrease the chest cavity.

2. The **Abdominal Muscles** form the front wall of the abdomen. This wall presses out as the diaphragm contracts, and moves back as the diaphragm rises. In quiet breathing the diaphragm and abdominal wall act and react alternately upon each other. At such times the abdominal muscles are only passively engaged; but in forcible expiration, as in coughing, laughing, or shouting, the muscles of the abdomen strike inward with great vigor.

3. The **Rib Muscles** are divided into the outer and the inner muscles. The outer muscles contract and lift the ribs out and up. The inner muscles, in forced expiration, draw the ribs down and in to the position of repose. In tranquil breathing the inner muscles are not actively engaged, as the ribs fall by their own weight.

SECTION III. RESPIRATION

Respiration is the process of drawing in and expelling the breath, primarily to sustain life and incidentally for the purposes of speech. The two acts are (1) *Inspiration* and (2) *Expiration*.

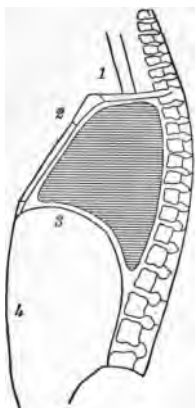


FIG. 3. INSPIRATION
1, trachea; 2, sternum;
3, diaphragm; 4, abdominal walls

I. INSPIRATION

In **Inspiration** the process is as follows :

- (1) The diaphragm contracts and sinks.
- (2) The wall of the abdomen pushes forward.
- (3) The ribs and sternum move out and up.
- (4) The upper chest is expanded laterally and vertically (see Fig. 3).

As these four acts of inspiration progress the air rushes in to equalize the pressure and expand the lungs. Thus inspiration is an active process.

2. EXPIRATION

In **Expiration** the process is reversed :

(1) The diaphragm relaxes and rises.
 (2) The wall of the abdomen is drawn in.

(3) The ribs and sternum move down and in.

(4) The upper chest sinks to its normal position (see Fig. 4).

Expiration may be active or passive. It is active in vigorous speaking, laughter, or coughing, when the expiratory muscles outrun the relaxation of the inspiratory muscles. It is passive in ordinary breathing, when the muscles, made tense in inspiration, relax suddenly to their normal position.

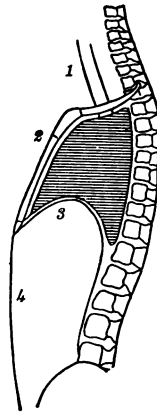


FIG. 4. EXPIRATION
 1, trachea; 2, sternum;
 3, diaphragm; 4, abdominal walls

3. METHOD OF BREATHING

The **Law of Correct Breathing** for voice production is as follows: *In inspiration there should be an increase, in expiration a decrease, in the size of the waist and the lower part of the chest.* The chest should begin to enlarge from its lowest depths. The depression of the diaphragm and the outward movement of the abdomen lower the floor of the chest and enlarge its vertical diameter. The outward and upward movement of the ribs and sternum enlarges the chest laterally and vertically.

The lungs are the bellows of the vocal apparatus, and the force should be applied around the waist, at the largest part of the bellows, — the part farthest from the voice box. These parts are the most flexible, and, the bony structure of the chest being suspended from the shoulders, may be moved back and

forth by the muscles without being lifted. This method will enable the speaker to conserve his strength and grow steadily in vocal power.

If the abdomen be drawn in and the chest raised in inspiration, the natural movement is reversed and respiration becomes fatiguing because the chest must expand at its smallest and least flexible part, and because the shoulders must be lifted and sustained. In voice production it is difficult to sustain this weight and supply the air steadily. This accounts for the fact that persons who habitually use the upper-chest method produce breathy tones and do not progress in vocal power.

4. BREATHING EXERCISES

(1) *For the Lungs:*

a. Inhale slowly through the nostrils until the lungs are full, and then exhale with the prolonged sound of — **h** —. Occupy about ten seconds.

b. Inflate the lungs, hold the breath 5–10 or 15 seconds, so that the heat of the body may expand the air, and then expel the breath in about one second with the whispered sound of — **hah** —.

c. Fully inflate the lungs, retain the breath, strike the chest gently ten times with the open palms, and then pour out the breath quickly in the whispered sound of — **haw** —.

d. Inhale and retain the breath while striking forward, right and left, and up and down, vigorously with the fist as follows: right arm four times, left arm four times, alternately four times, and simultaneously four times; exhale quietly.

e. Place the arms akimbo, inhale and sustain the breath while bending the body to the right four times, to the left four times, then alternately four times; exhale. In like manner bend forward four times, backward four times, then alternately four times.

(2) *For the Vocal Cords :*

a. Inflate the lungs and exhale slowly with the sharpest possible whisper of — **ah** —.

b. Repeat the above, emitting the sound in glottal strokes.

(3) *For the Pharynx and Nasal Cavities :*

a. Inflate the lungs and exhale slowly through the nostrils with a sharp aspirated sound.

(4) *For the Abdominal Muscles :*

a. Inflate the lungs and, with inward strokes of the abdominal wall, expel the breath in partially vocalized coughs of — **uh** —.

b. With a slight occlusive cough of — **uh** —, sound each of the syllables *hā, hē, hī, hō, hū*, three times, thus : *uh-hā, uh-hā, uh-hā ; uh-hē, uh-hē, uh-hē*, etc. Take breath after each set.

c. Inflate the lungs, and with abdominal impulses expel the breath through the nostrils in a suppressed or aspirated laugh.

d. Laugh out each of the vowels *ā, ē, ī, ō, ū, ō*, beginning slowly and accelerating the abdominal strokes.

(5) *For the Diaphragm :*

a. Draw in the breath with vigor through the smallest possible opening of the lips. Exhale with equal vigor through the compressed lips (abdominal action).

(6) *For the Rib Muscles :*

a. Take breath, distending the ribs laterally as far as possible, then contract them in expiration.

(7) *Catch-breath Exercises :*

a. Catch the breath quickly and inaudibly, first through the mouth, then through the nostrils.

b. Count by threes, by fives, and by tens, inhaling after each group.

It is better to take partial breaths at frequent intervals than full breaths at long intervals. The habit of taking short, inaudible inspirations between the phrases of speech should be carefully cultivated.

SECTION IV. VOCAL CULTURE

It is the **Purpose of Vocal Culture** to develop that which is good in the voice, correct its imperfections, and acquire skill in its use.

The chief attributes of a good voice are (1) *Purity*, (2) *Strength*, and (3) *Flexibility*. If well developed in these directions a voice is capable of responding to every requirement in expression.

1. **Purity** of tone requires free vibration of the vocal cords, healthfulness of the resonant cavities, and the vocalization of all the breath used.

2. **Strength** depends upon the breadth of vibrations and the power to project and sustain tones.

3. **Flexibility** is dependent upon the elasticity of the vocal cords and the power to vary tones through the scale of Pitch.

Vocal culture is dependent upon correct breathing. If the method of breathing is correct, vocalization becomes voice culture. But even with the best of methods the voice must not be overworked. The speaker should not strain to reach a degree of intensity beyond his vocal strength. The voice is a delicate instrument and must be developed gradually. It must have rest, and time to grow. Training should be vigorous but not violent, and one should cease practice when the organs are tired. A speaker who fails to replenish his vocal powers or produces tone by wrong methods draws upon his stock of vitality whenever he speaks, and his ultimate breaking down is only a question of time.

Voice culture is more reasonable and more progressive if given under the mental condition implied in the tones used. As the brain controls the vital functions of the body one should think the thought and feel the emotion embodied in the sounds given. This idea should be kept steadily in view not only in the exercises given in this section but in those which follow each of the vocal elements treated in Part II.

I. CARE OF THE VOICE

Diseases of the vocal organs come quite as much from general disturbances as from colds and sore throat. Sickness of any kind weakens the voice, and nothing so surely as a disordered digestion. If the voice be subjected to heavy strain when the body is in a weak condition, it tends to weaken the voice permanently. Nothing promotes vigor of vocal power so much as good health, and nothing is so essential to good health as regular habits of eating, sleeping, bathing, and exercise.

Physical exercise should be vigorous, but not violent or excessive. Those exercises are best which develop the chief factors of good health, — (1) the *heart*, (2) the *lungs*, (3) the *digestive apparatus*, and (4) the *nervous system*.

These exercises should be carried on regularly and with intelligence. The best exercise is a game of some kind, preferably in the open air, which keeps the mind intent on the point to be gained and not on the exercise necessary to health. The best of such games are golf and tennis. Other forms of exercise are walking, wheeling, rowing, fencing, and, what is less exhilarating, the various forms of exercise in a well-equipped gymnasium. In all these exercises the end sought should be vitality and not brawn. After vigorous exercise the body should not be exposed to draughts but should be allowed to assume its normal temperature gradually.

The public speaker should not use the voice vigorously very soon after a meal, or in a cold room, or in the open air in raw, cold weather. The body should be warmly clothed but the neck and throat should not be too closely bound up.

The very prevalent habit of drinking cold water during the progress of a speech is much to be condemned. A prominent physician says: "To drink cold water during a speech has much the same effect on the throat as pouring water on a red-hot stove." It produces congestion.

We would caution also against the habit of using troches to clear the voice. Many of them contain opiates, which for a time may stimulate the voice, but which in the end are a positive injury.

It is gratifying to note that educators are more fully appreciating the value of physical education; and along with opportunities for mental development large, well-equipped gymnasiums and athletic fields are being provided for students and placed under the direction of men skilled in the art of physical development. All such development tends to strengthen the voice.

2. VOCAL EXERCISES

In practicing the following exercises first give the phonetic sound four times and then pronounce the word containing the sound. For example, *ä — ä — ä — ä — arm*; *g — g — g — g — gun*; *p — p — p — p — pope*.

(1) *For clearness, strength, and evenness of tone:*

ē as in me	ā as in ale	â as in air
ä “ “ arm	ä “ “ all	ō “ “ old
ē “ “ eve	ōō “ “ ooze	ä “ “ arm
ī “ “ ill	ē “ “ end	ă “ “ at
ū “ “ use	ū “ “ pull	ò “ “ son
oi “ “ oil	ī “ “ isle	ow “ “ owl

(2) *For development of the trachea, larynx, and pharynx:*

b as in bob	d as in did	g as in go
---------------------------	---------------------------	--------------------------

(3) *For reënforcing vibrations:*

v as in vine	z as in zone	zh as in azure
j “ “ judge	l “ “ lull	r “ “ roar

(4) *For the nasal cavities:*

m as in mum	n as in none	ng as in sing
---------------------------	----------------------------	-----------------------------

(5) *For economy of breath :*

p as in pope	t as in tut	k as in kick
th " " thin	ch " " church	sh " " shun
f " " five	h " " has	s " " sauce

(6) *For placing tone :*

Begin with a humming sound of — **m** — and glide into **ē-i-ō-ā**, swelling out on the last vowel. Practice this exercise in notes of song on C, E, and G of the musical scale. Follow this drill with the sounds of **ā, ä, a, o**, given separately with tones placed as suggested.

(7) *For range and flexibility of voice :*

Sound the vowels **ā, ē, i, o, ū, oi, ou**, up and down the scale in spoken tones, as though in question and answer, thus :

Did I say **ā** *↗* or **ā** *↘* ; **ē** *↗* or **ē** *↘* .

After using the words of the question a few times omit them and speak the vowels, thus :

ā *↗* or **ā** *↘* ; **ē** *↗* or **ē** *↘*, etc.

In this exercise let the tone cover at least five notes of the scale.

(8) *For flexibility of articulating organs :*

b with a	zh with a	k with a
d " e	w " e	f " e
g " i	y " i	p " i
m " o	th " o	t " o
n " u	j " u	s " u
v " oi	l " oi	ch " oi
z " ou	v " ou	sh " ou

a. In the above table of exercises combine each consonant singly with all the vowels in the opposite column, as **ba, be, bi, bo, bu, boi, bou ; da, de, di, do, etc.**

b. Reverse the order of exercises, combining each vowel singly with all the consonants in the opposite column, as **ab, ad, ag, am, an, av, az ; eb, ed, eg, em,** etc.

These may be given in speech notes as in exercise (7), rising and falling on each combination.

CHAPTER III

PRONUNCIATION

Pronunciation is the utterance in a single impulse of the elements that constitute a word. To pronounce well one must hear good pronunciation. It must become a habit, — a second nature, — and so easy as not to attract attention.

The pronunciation of words is established by the usage of people of high social and intellectual culture. The dictionary is a record of that usage and should be followed by the masses.

I. PHONETIC SOUNDS

The phonetic sounds used in pronunciation are divided into three classes, — (1) *Tonics*, (2) *Subtonics*, and (3) *Atonics*.

1. **Tonics** are clear, open, unobstructed tones. All vowels and diphthongs are of this class, e.g. **a, e, o, æ, oi,** etc.

2. **Subtonics** are tones modified by the articulating organs. All consonants that have tone are of this class, e.g. **b, l, m, ng, z,** etc.

3. **Atonics** are sounds without tone. They are breath modified by the articulating organs. All consonants that have no tone belong to this class, e.g. **f, h, k, p, t, sh,** etc.

The number of phonetic sounds has been variously estimated at from forty to forty-seven, but for all practical purposes the number may be placed at forty-three, as follows :

Table of English Sounds

TONICS	SUBTONICS	ATONICS
a as in <i>ale</i>	b as in <i>bob</i>	f as in <i>fife</i>
a " <i>arm</i>	d " <i>did</i>	h " <i>has</i>
a " <i>all</i>	g " <i>gag</i>	k " <i>kick</i>
a " <i>air</i>	j " <i>judge</i>	p " <i>pope</i>
a " <i>ask</i>	l " <i>lull</i>	s " <i>sauce</i>
a " <i>at</i>	m " <i>mum</i>	t " <i>tut</i>
e " <i>eve</i>	n " <i>nun</i>	sh " <i>shun</i>
e " <i>end</i>	r " <i>roar</i>	ch " <i>church</i>
e " <i>err</i>	v " <i>vivid</i>	th " <i>thin</i>
i " <i>isle</i>	w " <i>wild</i>	wh " <i>when</i>
i " <i>ill</i>	y " <i>yet</i>	
o " <i>old</i>	z " <i>zone</i>	
o " <i>do</i>	ng " <i>sing</i>	
o " <i>son</i>	th " <i>then</i>	
u " <i>use</i>	z (zh) " <i>azure</i>	
u " <i>pull</i>		
oi " <i>oil</i>		
ou " <i>owl</i>		

II. TIME VALUE OF SOUNDS

When examined as to their quantity, the phonetic sounds are of two classes, — (1) *Stopt* and (2) *Continuant*.

1. **Stopt** sounds are those that may not be held profitably to any considerable extent. They are capable of slight duration but are not all of the same length. For example **b**, **d**, and **g** are longer than **p**, **t**, and **k**, but not sufficiently long to be called continuants. The sounds of **s** and **sh** may be excepted occasionally for the purposes of expression, as in the hiss or the injunction to silence, when they may be prolonged to advantage.

Table of Stopt Sounds

VOWELS	CONSONANTS
a as in <i>at</i>	b as in <i>bob</i>
a " <i>ask</i>	d " <i>did</i>
e " <i>met</i>	g " <i>gag</i>
i " <i>it</i>	f " <i>fife</i>
o " <i>son</i>	h " <i>hat</i>
u " <i>put</i>	j " <i>jig</i>
	k " <i>kick</i>
	p " <i>pop</i>
	s " <i>sat</i>
	t " <i>tat</i>
	th " <i>thin</i>
	ch " <i>chat</i>
	sh " <i>shun</i>
	wh " <i>when</i>

2. **Continuant** sounds are such as may be prolonged to advantage. Examples : l, m, r, v, ā, a, ō, i, etc.

Table of Continuant Sounds

VOWELS	CONSONANTS
a as in <i>ale</i>	l as in <i>lull</i>
a " <i>arm</i>	m " <i>me</i>
a " <i>all</i>	n " <i>nun</i>
a " <i>air</i>	r " <i>roe</i>
e " <i>eve</i>	v " <i>vie</i>
e " <i>err</i>	w " <i>woe</i>
i " <i>isle</i>	y " <i>yet</i>
o " <i>old</i>	z " <i>zone</i>
oo " <i>ooze</i>	th " <i>then</i>
u " <i>use</i>	ng " <i>sing</i>
oi " <i>oil</i>	zh " <i>azure</i>
ou " <i>our</i>	

III. REQUISITES OF PRONUNCIATION

In the application of the phonetic sounds in pronunciation there are four prime requisites : (1) *Correct Quality of Vowel Sound*, (2) *Clear Articulation*, (3) *Correct Syllabication*, and (4) *Proper Accent*.

SECTION I. QUALITY OF VOWEL SOUND

Quality of Vowel Sound is the shading given to the vowels by different positions of the articulating organs. To illustrate : there are six different qualities or sounds of *a* given in standard dictionaries, as follows : *a* (ale), *a* (arm), *a* (all), *a* (ask), *a* (air), *a* (at). The careful distinction given to these and other vowel sounds is the groundwork of correct pronunciation. The dialects and provincialisms heard in different sections of this and other English-speaking countries come chiefly from wrong sounding of the vowels.

DEFECTS IN VOWEL QUALITY

The following are some of the most common defects in vowel quality :

(1) *a* (ale) is frequently modified to short Italian *a* (ask), with *ɛ* to close, thus : day = dae. Pronounce the following with the positive long sound of the vowel :

day	stay	gray	way
clay	pray	may	fray
hay	play	spray	tray

(2) Italian *a* (arm) is often modified to short Italian *a* (ask) ; to short *a* (at) ; to broad *a* (all) ; or even to flat *a* (air). Retain the Italian sound in the following :

vaunt	haunt	launch	calm
daunt	jaunt	haunch	palm
gaunt	stanch	balm	psalm

(3) Broad *a* (all) and its equivalent *o* (order) are often given with Italian *a* (arm); thus *thought* becomes *thôt*. Preserve the broad sound.

all	awful	sought	taught
call	lawful	thought	wrought
daughter	straw	caught	fought

(4) Short Italian *a* (ask) is often given as Italian *a* (arm) under the mistaken belief that the Italian *a*'s are of the same quality; more often it is made short *a* (at), and very often *a* (air). Preserve the short Italian sound in the following :

ask	blast	brass	calf
answer	vast	grass	laugh
after	fast	pass	staff

(5) Short *a* (at) is frequently sounded like one of the Italian *a*'s, especially by singers who find them more agreeable for song notes. Thus *măn* and *stănd* become *măn* and *stănd*.

Short *a* before *r* is quite often given as short *e* (met). Thus *mărry* becomes *mërry*. Preserve the short sound in the following :

and	mad	marry	carry
stand	glad	Harry	character
hand	bad	Harrison	parasite

(6) In pronouncing *e*, *i*, *u*, and *y* before *r* no effort need be made to distinguish between them. This conclusion is reached after careful perusal of the latest standard dictionaries.

her	sir	urn	myrrh
fern	stir	turn	myrtle
mercy	bird	fur	Hyrcan

(7) Long *oo* (moon) and *u* (rude) are often given the sound of short *oo* (foot). Retain the long *oo* in the following :

root	soon	rude	fruit
boot	noon	rule	brute
moon	roof	truth	rue

(8) The equivalent sounds, *o* (son) and *u* (up), are often given the sound of *o* (got); not infrequently *e* (met). Pronounce with short *u* (cup) the following :

love	mother	gun	judge
done	flood	sun	blush
blood	son	fun	budge

(9) Long *u* (*y* + *oo*) is a much abused sound. The tendency is to drop the *y* element when the sound is preceded by a consonant. Best usage sanctions this when *l* precedes *u*, if the *l* be preceded by another consonant. The Century Dictionary permits the use of long *oo* without the *y* element in words like the following :

blue	slew	plumage	flew
clue	flue	blew	flume
flute	plume	glue	fluent

In the following and similar words the *y* element should be retained without making it unduly distinct.

duke	constitute	lute	neutral
due	institute	tune	news
duty	revolution	tumult	produce

(10) A fruitful source of mispronunciation is the tendency to make all short *o*'s alike; for example, *sõt* and *sõng*, which have the same diacritical mark, should not be given alike. The latter should have a broader sound intermediate between short *o* and *aw*, for the reason that a vowel is lengthened or shortened by the quantity of the consonant that succeeds it. In this instance *ng* is much longer than *t*. This intermediate sound is heard in accented syllables in which *o* is followed by *f*, *ft*, *ss*, *st*, *n*, *ng*, and *g*.

off	cross	lost	long
cough	loss	cost	song
loft	moss	frost	dog

(11) The tendency to make vowels of unaccented syllables too distinct is a prevalent source of mispronunciation. Sometimes they are not made distinct enough.

There are two degrees of such sounds — obscure long vowels and obscure short vowels.

a. In obscure long vowels the quality remains long but is passed over very lightly.

<i>amenable</i>	<i>elaborate</i>	<i>democrat</i>	<i>regulate</i>
<i>carbonate</i>	<i>idealism</i>	<i>republican</i>	<i>forensic</i>
<i>enervate</i>	<i>oration</i>	<i>educate</i>	<i>amuse</i>

b. In obscure short vowels the specific quality is lost and is reduced to a neutral sound, the slightly uttered short *u* (up).

<i>formal</i>	<i>poet</i>	<i>idol</i>	<i>consul</i>
<i>garland</i>	<i>pupil</i>	<i>capitol</i>	<i>student</i>
<i>travel</i>	<i>merit</i>	<i>forum</i>	<i>benevolent</i>

The obscure short vowel is heard in unaccented syllables ending in *r*. Vowels in such position are all of the same quality.

<i>friar</i>	<i>doctor</i>	<i>senator</i>	<i>solicitor</i>
<i>porter</i>	<i>sulphur</i>	<i>orator</i>	<i>creator</i>
<i>nadir</i>	<i>satyr</i>	<i>legislator</i>	<i>sailor</i>

There are other sources of mispronunciation from wrong use of vowel quality, but the foregoing are the chief ones and will serve to awaken interest in pronunciation and in a more careful use of the dictionary.

SECTION II. ARTICULATION

Articulation is the jointing or linking together of the elements of a word. This term is used chiefly with reference to the execution of consonants.

An accurate and distinct articulation is the basis of good delivery. There is a physical advantage in good enunciation because it requires less breath to speak distinctly than to

mumble. In mumbling the sounds slip out carelessly; there is a waste of breath and hence a waste of vitality. There is also a decided advantage to the audience. If the utterance be indistinct, the audience must strain to understand the words. Under such a strain people grow weary and finally become listless and restless. They should be relieved of this weariness by clear enunciation, and be free to devote themselves to the thought of the speaker.

The law of correct articulation is strength of contact and quickness of release of the articulating organs.

I. ORAL POSITION OF CONSONANTS

Consonants when considered as to their location in the organs of articulation are of three classes,—(1) *Labials*, (2) *Linguals*, and (3) *Palatals*.

(1) **Labials** are those consonants in which the lips are the flexible part in their formation, e.g. *b, p, m, v*.

(2) **Linguals** are consonants in which the tongue is the flexible agent in their production, e.g. *d, l, n, r*.

(3) **Palatals** are consonants formed by the action of the soft palate and tongue at the back of the mouth, e.g. *g, k, ng*.

Table of Consonants

LABIALS	LINGUALS	PALATALS
b as in <i>bob</i>	d as in <i>did</i>	g as in <i>gag</i>
f “ <i>fife</i>	j “ <i>judge</i>	h “ <i>hat</i>
m “ <i>mum</i>	l “ <i>lull</i>	k “ <i>kick</i>
p “ <i>pipe</i>	n “ <i>nun</i>	y “ <i>yet</i>
v “ <i>vine</i>	r “ <i>roar</i>	ng “ <i>sing</i>
w “ <i>weal</i>	s “ <i>sin</i>	
wh “ <i>when</i>	t “ <i>tut</i>	
	z “ <i>zone</i>	
	th “ <i>then</i>	
	th “ <i>thin</i>	
	ch “ <i>church</i>	
	sh “ <i>shun</i>	
	zh “ <i>azure</i>	

2. COGNATES

Cognates are consonants that have the same position but different sounds; for example, *b* and *p*; *f* and *v*; *d* and *t*.

There are three classes, — (1) *Labial Cognates*, (2) *Lingual Cognates*, and (3) *Palatal Cognates*.

Table of Cognates

LABIAL COGNATES		LINGUAL COGNATES		PALATAL COGNATES	
Subtonic	Atonic	Subtonic	Atonic	Subtonic	Atonic
b (<i>bob</i>); m (<i>mum</i>); p (<i>put</i>)		d (<i>did</i>); n (<i>no</i>); t (<i>tut</i>)		g (<i>gig</i>); ng (<i>sing</i>); k (<i>kick</i>)	
v (<i>vivid</i>); f (<i>five</i>)		j (<i>judge</i>); ch (<i>chat</i>)		y (<i>yet</i>); h (<i>hat</i>)	
w (<i>weal</i>); wh (<i>when</i>)		z (<i>zone</i>); s (<i>sin</i>)			
		th (<i>then</i>); th (<i>thin</i>)			
		zh (<i>azure</i>); sh (<i>show</i>)			

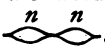
In using cognates or the same sounds in conjunction this law should be observed: *When a word ends in a sound with which the next word begins, or if the sounds be cognates, one position of the organs will do for both.*

Illustrations of the Conjunction of Cognates

1. They lived_near Five_Forks.
2. He has_said we want_none.
3. They stop_mercy and leap_bounds.
4. Live_for others.
5. They hovered_near.

Illustrations of the Conjunction of the Same Sounds

1. The lion_never_runs.
2. Mail_lines are with_them.
3. Arm_me for truth's_sake.
4. None_knew a lovelier boy.
5. Tell him not_to do so.

In practice the student should hold the organs in the same position through both sounds. In the words *lion never* the two *n*'s may be represented thus: . The stream of tone instead of being broken is continued and swells out on the separate sounds.

The same is true of the cognates *d* and *n* in *lived near*, only that the sound is changed.

It is a serious fault in the articulation of abrupt consonants, such as *b, d, g, p, t*, to separate the organs too abruptly at the close of the sound. This is noticeable in such expressions as "don't you," in which one, in trying to avoid the slovenly pronunciation "donchoo," goes to the other extreme and adds an extra syllable, as "don-ta-you." Avoid both extremes.

3. EXERCISES IN ARTICULATION

(1) Give each of the following drills three times in succession: ip, it, ik; kiff, kiss, kish; which, church, myth; lil, lol, la; rare, rear, car; form, from, far; jeer, Zeb's, wit; yet, you, yawn; la, sca, tha; ke, koo, ka; soo—e—i—o—ah.—
Adapted from Churchill's Vocal Exercises.

(2) Sound separately and distinctly each element of the following:

Initial Combinations of Consonants

br(ink), *bl*(ack), *dr*(ench), *dw*(ell)
fl(ed), *fr*(ame), *gl*(are), *gr*(ain)
cl(ash), *cr*(own), *qu*(ick), *pr*(ank)
pl(an), *tw*(eak), *sp*(ot), *spr*(ing)
spl(ash), *sph*(ere), *st*(and), *str*(ain)
sn(are), *sm*(ote), *sl*(ain), *sk*(y)
scl(ave), *squ*(are), *thr*(ive), *tr*(im)

Sound each combination in this manner: *b-r-ink*, *brink*; *b-l-ack*, *black*, etc.

- (3) In a similar manner practice the following :

Terminal Combinations of Consonants

(pro)*bdst*, (trou)*bl'dst*, (cu)*rbs*, (dee)*ds*
 (mi)*dsl*, (brea)*dths*, (stran)*gl'd*, (ju)*dg'd*
 (ra)*ffst*, (wa)*fts*, (fi)*fths*, (ma)*sk*
 (ra)*sp*, (fi)*sts*, (mu)*lch'd*, (bu)*lbs*
 (e)*lms*, (e)*lks*, (fe)*lt*, (di)*m'dst*
 (te)*mpts*, (bu)*rsgs*, (cu)*rv's*, (ha)*rks't*
 (bi)*rths*, (cha)*sms*, (cry)*pts*, (bea)*ts*

Sound each combination thus : pro-*b-d-s-t* ; trou-*b-l-d-s-t* ;
 etc.

- (4) Practice the following sentences with strict reference
 to distinctness of enunciation :

This shall slay them both.
 I will show you a ship of state sailing in shallow seas.
 It is the first step that costs.
 Thou wast struck dumb with amazement.
 He was incapable of a mean and questionable act.
 Thou prob'st my wound instead of healing it.
 His deeds speak his praise.
 The breadth thereof was ten cubits.
 What thou wouldst highly that wouldst thou holily.
 Thou wagg'st thy tongue in vain.
 If thou fall'st thou fall'st a blessed martyr.
 Thou found'st me poor and kept'st me so.
 He brought in Smith's *Thucydides*.
 This meteorous vapor is will-o'-the-wisp.
 The sounds of horses hoofs were heard.
 He was overwhelmed with whirlwinds.
 Thou barb'st the dart that wounds thee.
 Thou chuckl'dst over thy gain too soon.
 The bleak breeze blighted the bright blossoms.
 Flesh of freshly dried flying fish.
 A world too wide for his shrunk shank.
 The Japanese sink six Russian ships.

SECTION III. SYLLABICATION

Syllabication is the process of dividing words into syllables.

A syllable is an element or combination of elements uttered with a single impulse of the voice and constituting a word or a part of a word.

In pronunciation there must be a separate syllable for each vowel or diphthong on account of the strength of their vocal-ity ; for example, *ah*, *beau*, *i-de-al*, *a-e-ri-al*.

Liquid consonants coming at the close of words may sometimes take the place of vowels and form the basis of syllables ; e.g. *troubl(e)*, *fir(e)*, *feeb(l)e*. But it is a grievous fault to make syllables of these same consonants in such words as *slew* (*su-lew*), *smile* (*su-mile*), *snow* (*su-now*), *spring* (*spu-ring*).

A syllable may contain one sound or as many as seven ; e.g. *o-bey*, *strengths*.

1. SYLLABLES AS TO ETYMOLOGY AND EUPHONY

In dividing words into syllables two special points must be borne in mind, — (1) *Etymology* and (2) *Euphony*.

(1) **Dividing as to Etymology**, i.e. with reference to the derivation of the word ; as, *sub-urbs* not *su-burbs*, *re-munerate* not *rem-unerate*.

(2) **Dividing as to Euphony** of sound, i.e. with reference to smoothness of utterance ; as, *re-ligion* not *rel-igion*, *long-est* not *lon-gest*.

2. SYLLABLES AS TO NUMBER

According to the number of its syllables a word is called :

- (1) a **Monosyllable** — a word of one syllable,
- (2) a **Dissyllable** — a word of two syllables,
- (3) a **Trissyllable** — a word of three syllables, or
- (4) a **Polysyllable** — a word of more than three, or many syllables.

3. SYLLABLES AS TO POSITION

According to its position in a word a syllable is called :

- (1) the **Ultima** when it is the last syllable, as (*re-morse*),
- (2) the **Penult** when the last but one, as (*vig-or*),
- (3) the **Antepenult** when the last but two, as (*beau-tiful*), or
- (4) the **Preantepenult** when the last but three, as (*spir-itual*).

4. TIME VALUE OF SYLLABLES

Time Value is the intrinsic quantity or length given to syllables. There are three classes, according to the sounds that compose them, — (1) *Immutable*, (2) *Mutable*, and (3) *Indefinite*.

(1) **Immutable Syllables** are those that cannot be prolonged to advantage. They are unchangeably short. Any attempt to prolong them will produce a drawl. Such syllables are composed wholly of stopt sounds ; e.g. *back, bit, check, stop*.

(2) **Mutable Syllables** are such as are variable in quantity. They are composed of an intermingling of stopt and continuant sounds, the capacity for prolongation being dependent upon the number of continuants. They may be prolonged moderately or pronounced short in expression ; e.g. *rate, make, bleed, board*.

(3) **Indefinite Syllables** are such as may be prolonged to the fullest extent of quantity. Although intrinsically long they may be pronounced quickly in expression. Such syllables are composed wholly of continuant sounds ; e.g. *roll, arm, all, roar*.

SECTION IV. ACCENTUATION

Accent is the special weight put upon one syllable of a word to distinguish it from the rest.

Accent is to a word what emphasis is to a phrase or a clause.

A strong accent is one of the distinguishing features of the English language and one of its chief elements of power. It is a source of variety, an element of rhythm, and a leading factor in versification.

1. KINDS OF ACCENT

There are three kinds of accent with respect to their weight or importance, — the *Primary*, the *Secondary*, and the *Tertiary*.

(1) The **Primary** (') is the strongest of the accents, and is to be found in all words of more than one syllable; e.g. *wom'an*, *rebu'ke*'.

(2) The **Secondary** (") is an accent of lighter weight, used in connection with the primary, and on some other than the principal syllable. It is used when there are more syllables than can be pronounced without this extra support of voice; e.g. *in''destru'ctible*, *ad''aman'tine*, *an''tedeluv'ian*.

(3) The **Tertiary** (") is the lightest of the accents, and is used only in connection with the others in certain very long words, its use being the same as that of the secondary accent, namely, to relieve the ear and support the voice; e.g. *in'''destruc'tibili'ty*, *incom'''prehen"sibili'ty*.

2. VARIATION OF ACCENT

Variation of accent in English serves:

(1) **To show contrast** between words of similar form when placed in opposition; e.g. "Shall we *ascend*?" "No, let us *descend*." "This is *destru'ctible*, that *indestru'ctible*."

(2) **To distinguish parts of speech.**

a. Between a noun and a verb; e.g. *contrast*, *contrast*; *progress*, *progress*.

b. Between an adjective and a verb; e.g. *perfect*, *perfect*; *frequent*, *frequent*.

c. Between a noun and an adjective; e.g. *compact*, *compact*; *minute*, *minute*.

(3) To satisfy meter.

Poets sometimes change accent to meet the requirements of verse ; e.g.

That thou, dead corse, again in *com-plete* steel. — *Shakespeare*.

As hardy as the *Ne-mean* lion's nerve. — *Ibid.*

Great Birnam wood to high Dun-*sin-ane* hill.

.

Till Birnam forest come to Dun-*sin-ane*. — *Ibid.*

The bride had consented, — the *gal-lant* came late. — *Scott*.

(4) For dialect reading.

The broken English of a Frenchman, for example, would be accented somewhat as follows :

Ah, *genteelmen*, you come wis us. I show you *beautiful*, O, *magnificent* bust *Christopher Colombo*, *splendid*, grand, *magnificent* . . . *beautiful* bust, *beautiful* *pedistal*. . . . *Discover America*, *discover America*, O, ze devil. — *Mark Twain*.

SECTION V. EXERCISES IN PRONUNCIATION

The student should consult a standard dictionary, mark the following words diacritically, and then pronounce them repeatedly with distinctness and accuracy :

Abject, acclimate, acumen, address, adept, aëronaut, afflatus, albumen, allopathy, alternately, amenable, amenity, anchovy, antarctic, area, asphalt, assets, athlete, aversion, awry, banquet, bestial, betroth, biography, blouse, bouquet, bravado, brigand, broom, burlesque, chasten, chastisement, clangor, clematis, clique, compeer, communist, cognomen, condolence, contumely, consummate, coterie, cyclamen, decadence, demolition, demoniacal, desperado, desuetude, deficit, disputant, divan, dolorous, donkey, dramatist, edile, equipoise, esplanade, exponent, explicable, exquisite, facet, fetish, fief, flageolet, fulsome, gaunt, granary, grimace, gratis, halibut, harass, hirsute, hypocrisy, homeopathic, ignoramus, implacable, indicatory, industry, indissoluble, indisputable, interesting, intrigue, integral, inquiries, inexplicable, jocund, juvenile,

lamentable, lithography, longevity, lyrist, lyceum, magazine, Malay, mediocre, mischievous, millionaire, misconstrue, misanthrope, monad, molecule, museum, mustache, naked, nasal, nectarine, nepotism, nescience, nuptial, obligatory, oligarchy, obsolete, occult, onerous, orotund, opponent, ordeal, overt, overseer, oxalic, organization, palmistry, parliament, pastel, paresis, pedagogue, pedagogy, pedagogical, persistent, peremptory, picturesque, quæstor, quay, quoit, quote, rapacious, recess, requiem, resource, research, revolution, ribald, rinse, romance, sagacious, salmon, sedative, seine, sinecure, spoliation, spontaneity, squalor, suffice, suit, swaths, syringe, telegraphy, thews, thither, thought, tonsillitis, treble, tremendous, tribune, truths, tune, tympanum, ubiquity, ultimatum, umpirage, ursuline, usurer, uxoricide, vagary, vapid, vehement, verbose, viceroy, virago, virulent, vituperative, voluminous, wherefore, with, woman, wroth, xylophone, youths, yolk, zither, Zouave.

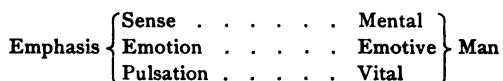
CHAPTER IV

EMPHASIS

Emphasis is the special prominence given to words or phrases in relation to other parts of the sentence. It is to a clause or phrase what accent is to a word, and, when properly given, discloses the exact meaning intended. It teaches one discrimination and perspective, — to pass lightly over the unimportant and give weight to the important parts.

The significance of Emphasis is mental, emotive, or vital in response to the intellect, the feelings, or the physical activities. This special prominence given to ideas is reached through the elements of vocal expression and action, and responds sympathetically to the demands of the three natures of man. Accordingly we have named the kinds of Emphasis as follows : (1) *Emphasis of Sense*, (2) *Emphasis of Emotion*, and (3) *Emphasis of Pulsation*. When these divisions are classified as

to their relation to the threefold nature of man we have the following diagram :



SECTION I. SENSE

Emphasis of Sense is mental in nature and appeals to the intellect. It explains and intensifies the meaning of the passage without addressing the feelings. It is objective in character and shows the comparative strength of words in relation to the context.

Any word may become emphatic under certain conditions, but as a class, nouns, verbs, adjectives, and pronouns receive most emphasis; prepositions, conjunctions, and the article rarely receive emphasis.

Law of use :

When a word introduces or becomes an important part of a new idea it is emphatic.

This law implies that *when ideas have been expressed, or pre-supposed, words reintroducing them, except for the purpose of emphasis, are subordinated.* This subordination is accomplished by passing easily and quickly over parts already brought out or taken for granted.

Sentences illustrating :

Let me have a country, or at least the hope of a country, and that a free country. — *Webster.*

This question is larger than a party question. It is an American question. It is a world question. — *Beveridge.*

At the proudest blood in Europe, the Spaniard, . . . at the most warlike blood in Europe, the French, . . . at the pluckiest blood in Europe, the English. — *Phillips.*

The **Divisions of Sense Emphasis** are (1) *Absolute*, (2) *Antithetic*, (3) *Cumulative*, and (4) *Distributive*.

1. **Absolute Emphasis** occurs upon the keywords of the sentence. These are the thought words which designate or particularize new ideas. In writing a telegram one uses thought words and only such connectives as are absolutely necessary for clearness. If we pronounce aloud the underscored keywords of the following sentences, without uttering the connecting particles, we will have a good understanding of the meaning to be conveyed :

The King was confined in the palace of St. James, but the place selected for the scaffold was the street before the palace of Whitehall. — *Goldsmith*.

Now, blue-eyed Saxon, proud of your race, go back with me to the commencement of the century and select what statesman you please. — *Phillips*.

2. In **Antithetic Emphasis** the new ideas are brought out by special weight on the terms contrasted. There are two divisions, (1) *Expressed Antithesis*, and (2) *Implied Antithesis*.

(1) In **Expressed Antithesis** all the terms of the contrast appear in the sentence. There may be one, two, three, and even four terms in each phrase or clause of the contrast. To illustrate :

Let us be sacrificers, but not butchers. — *Shakespeare*.

Do men gather grapes of thorns, or figs of thistles? — *Bible*.

Kings will be tyrants from policy, when subjects are rebels from principle. — *Burke*.

The wounds of a sincere friend are faithful; the kisses of a scheming foe are deceitful. — *Anonymous*.

(2) In **Implied Antithesis** only one part of the contrast is expressed; the opposing terms must be mentally supplied. This form of emphasis is extremely effective because of the stimulation given the hearer to supply the contrast. To illustrate :

"Roosevelt favored the policy of reciprocity." The part to be supplied is *did not oppose*. If the emphasis had been placed on

the word *reciprocity*, the implied antithesis would have been *not the policy of exclusiveness*. If the word *Roosevelt* had been emphasized, the part implied would have been *as did others*.

"We all stand up against the spirit of Cæsar." The idea implied is *not against his person*.

"I should like to speak with the gentleman of the firm." This was addressed to one member of a firm of two lawyers. The implication is plain, — that the man addressed *was not a gentleman*.

3. **Cumulative Emphasis** is employed to bring out a climax. When the members of a series or climax rise in gradation, each stronger than the preceding one, progressive energy should be applied until the climax is reached. When judiciously used this emphasis is very effective in argument and appeal. To illustrate :

There is Boston and Concord and Lexington and Bunker Hill, and there they will remain forever. — *Webster*.

You blocks, you stones, you worse than senseless things.

— *Shakespeare*.

Pluck down benches, pluck down forms, windows, anything.

— *Shakespeare*.

4. In **Distributive Emphasis** the meaning is brought out by spreading the energy over an emphatic group of words. The other forms of Emphasis are generally confined to single words in the sentence ; but occasionally two or more words of equal importance come together making an emphatic group, in which case the idea is enforced by placing the emphasis on all the words of this emphatic group. This is called Distributive Emphasis, and may be illustrated thus :

America has been a great world-power for years. — *Jefferson*.

Man dies and goes to his long home. — *Anonymous*.

Give him orders to hang all traitors. — *Anonymous*.

Here is the will, and under Cæsar's seal :

To every Roman citizen he gives,

To every several man, seventy-five drachmas. — *Shakespeare*.

In order to determine the proper place of emphasis in a sentence one should ask what the central idea is, and what words one can least afford to dispense with. Instead of beginning to declaim it, think how one would say the sentence colloquially to a friend. Another effective way of finding the emphasis is by changing the words about in the sentence or by paraphrasing it. One thus ascertains the purpose of the sentence before giving expression to it.

A grievous fault to guard against is excessive emphasis, which defeats its own purpose by particularizing too much. When one tries to make everything emphatic nothing is emphatic. It is like excess of color, — there is no light and shade, no perspective. It becomes bombastic mouthing, — a strained, overdone style ; for

“None emphatic can that speaker call,
Who lays an equal emphasis on all.”

SECTION II. EMPHASIS OF EMOTION

Emphasis of Emotion addresses itself to the feelings and the will. While it carries with it the sense of the passage, it is not always applied to the sense words. The emotional words receive the chief emphasis. For example, in the sentence, “Must I endure all this?” the chief sense word is *endure*, and the chief emotional word is *must*. While both are strong, the emotional word takes precedence.

In the following sentences the emotional words are under-scored and the sense words italicized :

Have you not *love* enough to *bear* with me ? — *Shakespeare*.

Portia, art thou *gone* ? — *Shakespeare*.

What a *blunt* fellow is this grown to be ! — *Shakespeare*.

That it should *come* to *this* ! . . . Let me not *think* on it !

— *Shakespeare*.

Emphasis of emotion is a law unto itself and varies with individuals and with varying moods.

SECTION III. EMPHASIS OF PULSATION

Emphasis of Pulsation, or Pulsative Emphasis, is that by which a word or emotion is enforced by some bodily impulse or action. The law of pulsation is inherent in the physical organism. It manifests itself in the beating of the heart, in respiration, in walking, in running, and in all the activities of the muscular system; hence it represents the vital nature. Its expressive character may be seen in the glance of the eye, the nod of the head, the gesture of the hand, the stamp of the foot, and the physical act of the vocal organs in the light and heavy syllables of rhythmical language. To illustrate :

My answer would be a blow. — *Grattan*.

Inhuman wretch, take that, and that, and that. — *Anonymous*.

Methinks I see him stamp thus, and call thus, "Come on, you cowards!" — *Shakespeare*.

That you, at such times seeing me, never shall, with arms encumbered thus, or this head-shake . . . note that you know aught of me. — *Shakespeare*.

The following are illustrations of the regular recurrence of pulsations in the rhythm of poetry :

Her children, hid the cliffs amid,
Are gambolling with the gambolling kid,
Or down the walls, with tipsy calls,
Laugh on the rocks like waterfalls. — *Read*.

Come and trip it as you go
On the light fantastic toe. — *Milton*.

It should be borne in mind that action of some kind may accompany any of the forms of Emphasis. But Emphasis and expression by means of action will be discussed fully in Part III.

Selections illustrating Emphasis :

NOTE. In the following selection let the student seek out and underscore the strongly emphatic words; then read the selection aloud, tripping easily and freely over unemphatic words and phrases.

THE NATIONAL FLAG

HENRY WARD BEECHER

A thoughtful mind, when it sees a nation's flag, sees not the flag, but the nation itself. When the French tricolor rolls out to the wind, we see France. When the new-found Italian flag is unfurled, we see unified Italy. When the united crosses of St. Andrew and St. George, on a fiery ground, set forth the banner of old England, we see not the cloth merely; there rises up before the mind the idea of that great monarchy.

This nation has a banner, too; and wherever this flag comes, and men behold it, they see in its sacred emblazonry no ramping lion and no fierce eagle, no embattled castles or insignia of imperial authority; they see the symbols of light. It is the banner of dawn. It means *liberty*; and the galley slave, the poor, oppressed conscript, the trodden-down creature of foreign despotism, sees in the American flag the very promise of God.

If one, then, asks me the meaning of our flag, I say to him: It means just what Concord and Lexington meant, what Bunker Hill meant. It means the whole glorious Revolutionary War. It means all that the Declaration of Independence meant. It means all that the Constitution of our people, organizing for justice, for liberty, and for happiness, meant.

Our flag carries American ideas, American history, and American feelings. Beginning with the colonies, and coming down to our time, in its sacred heraldry, in its glorious insignia, it has gathered and stored chiefly this supreme idea: *divine right of liberty in man*. Every color means liberty; every thread means liberty; every form of star and beam or stripe of light means liberty — not lawlessness, not license, but organized, institutional liberty — liberty through law, and laws for liberty!

This American flag was the safeguard of liberty. Not an atom of crown was allowed to go into its insignia. Not a symbol of authority in the ruler was permitted to go into it. It was an ordinance of liberty by the people for the people. *That* it meant, that it means, and, by the blessing of God, that it shall mean to the end of time!

Under this banner rode Washington and his armies. Before it Burgoyne laid down his arms. It waved on the highlands at West Point. When Arnold would have surrendered these valuable fortresses and precious legacies, his night was turned into day and his treachery was driven away by the beams of light from this starry banner.

It cheered our army, driven out from around New York, and in their painful pilgrimages through New Jersey. In New Jersey, more than in almost every other state, grows the *trailing arbutus*. May I not think it is sacred drops of Pilgrim blood that come forth in beauteous flowers on this sandiest of soils? For this sweet blossom that lays its cheek on the very snow is the true Pilgrim's *May-flower*! This banner streamed in light over the soldiers' heads at Valley Forge and at Morristown. It crossed the waters rolling with ice at Trenton, and when its stars gleamed in the cold morning with victory, a new day of hope dawned on the despondency of this nation.

Our states grew up under it. And when our ships began to swarm upon the ocean to carry forth our commerce, and Great Britain arrogantly demanded the right to intrude her search warrants upon American decks, then up went the lightning flag, and every star meant liberty and every stripe streamed defiance. The gallant fleet of Lake Erie—have you forgotten it? The thunders that echoed to either shore were overshadowed by this broad ensign of our American liberty. Those glorious men that went forth in the old ship *Constitution* carried this banner to battle and to victory. The old ship is alive yet. Bless the name, bless the ship, bless her historic memory, and bless the old flag that waves over her yet!

How glorious, then, has been its origin! How glorious has been its history! How divine is its meaning! Accept it in all its fullness of meaning. It is not a painted rag. It is a whole national history. It is the Constitution. It is the government; and for the sake of its ideas rather than its mere emblazonry, be true to your country's flag.

NOTE. In the selection which follows the rhythmical impulses of Pulsative Emphasis are especially illustrated.

THE LAST LEAF

OLIVER WENDELL HOLMES

I saw him once before,
As he passed by the door ;
 And again
The pavement-stones resound
As he totters o'er the ground
 With his cane.

They say that in his prime,
Ere the pruning-knife of time
 Cut him down,
Not a better man was found
By the crier on his round
 Through the town.

But now he walks the streets,
And he looks at all he meets
 So forlorn ;
And he shakes his feeble head,
That it seems as if he said,
 " They are gone."

The mossy marbles rest
On the lips that he has press'd
 In their bloom ;
And the names he loved to hear
Have been carved for many a year
 On the tomb.

My grandmamma has said —
Poor old lady ! she is dead
 Long ago —
That he had a Roman nose,
And his cheek was like a rose
 In the snow.

But now his nose is thin,
And it rests upon his chin
 Like a staff ;
And a crook is in his back,
And a melancholy crack
 In his laugh.

I know it is a sin
For me to sit and grin
 At him here ;
But the old three-corner'd hat
And the breeches, and all that,
 Are so queer !

And if I should live to be
The last leaf upon the tree
 In the spring,
Let them smile, as I do now,
At the old forsaken bough
 Where I cling.

PART II

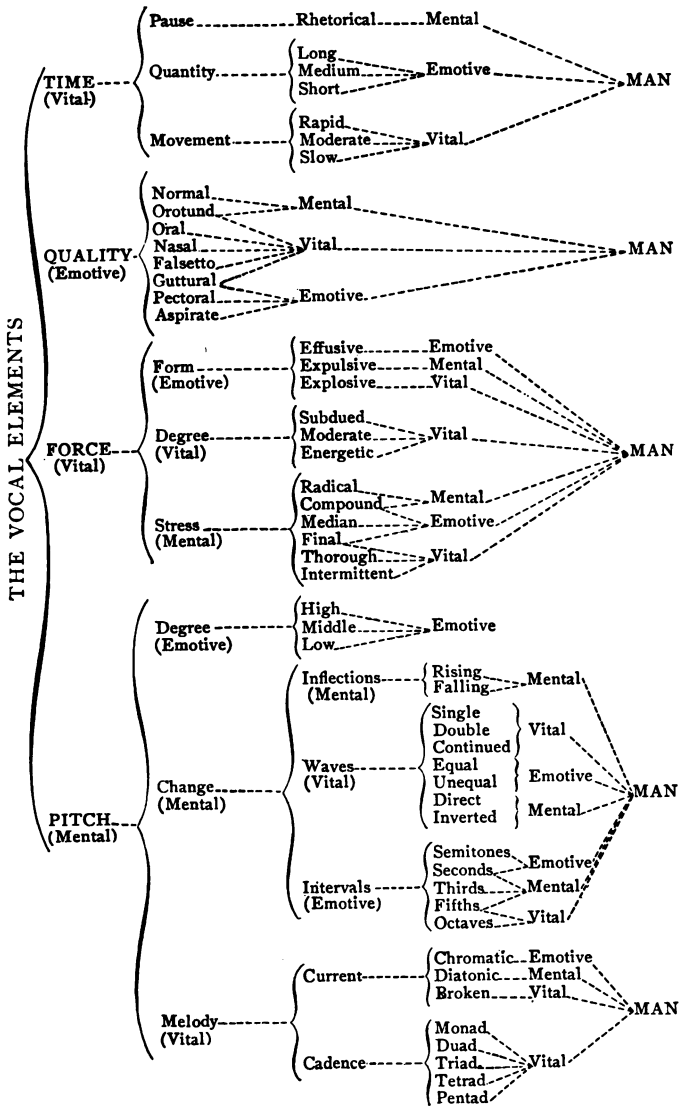
THE ELEMENTS OF VOCAL EXPRESSION

“An **Element**,” says Webster, “is one of the essential parts or principles upon which the fundamental powers of anything are based.” The notes of the song bird and the roar of the mountain storm, so different in significance, accord with nature’s elements of expression. These elements are as old as nature itself. The principles of man’s vocal art are no less traceable to nature, — the original source from which we must draw our knowledge of applied elocution. All the elements of elocution herein set forth are heard in the sounds of nature, and we must learn to use them correctly if we would be natural in public speech. Furthermore, there is a close relation between these elements and the triune nature of man previously discussed (Part I, p. 4), so that each element has its foundation in our inward consciousness as well as in the external realms of nature.

There are four fundamental vocal elements, — (1) *Time*, (2) *Quality*, (3) *Force*, and (4) *Pitch*. Briefly defined, **Time** is the duration of utterance ; **Quality** is the kind of sound ; **Force** is the power with which sound is emitted ; and **Pitch** is the elevation or depression of the notes on the scale. These are essential to all utterance, since no sound can be made that does not embody all of them, while in their various modifications and combinations every shade of expression can be traced.

As a tabular view of all the vocal elements and their triune relation, and for use as a reference page as each element is discussed, we subjoin the following diagram :

41



CHAPTER V

TIME

Time is the duration of utterance. It relates to the length of vocal sounds, syllables and words, the rests which occur between them, and the rate with which they are uttered. Its subdivisions are (1) *Pause*, (2) *Quantity*, and (3) *Movement*. The relation of these divisions to the triune nature is as follows :

Time	{	Pause	Mental	}	Man
		Quantity	Emotive		
		Movement	Vital		

SECTION I. PAUSE

Pause is the time spent between syllables, words, or groups of words in utterance. Pause does not always imply a complete stoppage of sound ; the euphony of language often requires a gentle flow of sound between words mentally separated ; e.g. "Return to thy dwelling, all lonely return." Nor is the length of a Pause absolute ; it is relative, dependent upon the sentiments to be expressed, and must be governed by the individual taste and judgment of the speaker. He who pauses by the stop watch or the counting method of a half century ago will, of course, read in a mechanical, unnatural way ; but the places for rhetorical Pauses are inherent in the language itself and may be definitely stated and observed without the slightest loss of individuality on the part of the speaker.

1. The **Physical Necessity** for Pauses is evident, since they afford the reader or speaker the opportunity to take breath without breaking his sentences at improper intervals.

2. The **Mental Necessity** for Pauses arises out of the construction of language. A word is "the sign of a conception or idea." A single word or a group of words is necessary to the expression of a complete idea. The mind comprehends ideas only as they

are presented singly and separately, no matter how rapidly they may be given. Hence this process of expression which groups words according to their ideas, making them clear to the understanding, represents the Mental nature of man.

The necessity for grammatical Pauses which convey the thought of the page to the eye of the reader is fully understood, and they are indicated by a well-established system of punctuation marks ; were these sufficient for the oral reader or speaker, our treatment of this subject would end here. But there are many more rhetorical than grammatical Pauses, and often the necessities of speech require no cessation of utterance where grammatical Pauses would be placed ; for example, the following sentence punctuated grammatically by the usual marks, and rhetorically by rests, shows one of the former (the semicolon) and at least four of the latter.

Shakespeare's attitude toward human life ¶ will become again attainable to us ¶ only when intelligent people ¶ can return to an agreement on first principles ; ¶ when the common sense of the wisest and best among us ¶ has superseded the theorizing of parties and factions. — *Froude*.

In the following the rhetorical Pause comes before "that" instead of after it, as indicated by the grammatical punctuation :

When the child went to his solitary bed, he dreamed about the star ; and dreamed ¶ that, lying where he was he saw a train of people taken up that sparkling road by angels. — *Dickens*.

Again the sense is often obscured or the meaning changed by the want of a rhetorical Pause or a misplacing of it. An omission of the Pause before the word "like" in the second line of the following would give a meaning quite opposite to that intended :

And I wonder why I do not care
For the things that are ¶ like the things that were ;
Does half my heart lie buried there
In Texas down by the Rio Grande? — *Desprez*.

On the other hand, the rhetorical Pause usually includes the grammatical, and often the two agree throughout an entire sentence, as in the following :

At the dawn of civilization, ¶ when men began to observe and think, ¶ they found themselves in possession of various faculties, — ¶ first their five senses, ¶ and then imagination, ¶ fancy, ¶ reason and memory. — *Froude*.

3. Law of use.

To meet all cases we may here lay down the fundamental law for the use of Pauses : *Words necessary to convey each idea of a sentence must be grouped together and separated from adjacent groups by Pauses.*

But this general law which underlies all further directions is not sufficiently specific for the younger student of elocution, to say nothing of many older ones. It is, therefore, necessary to know the pausing-places revealed by a closer analysis of language construction. Rhetorical Pauses should be used :

- | | | |
|-----------------------|---|--|
| (1) BEFORE | { | <ul style="list-style-type: none"> a. Relative Pronouns. b. Conjunctive Words (with exception). c. Prepositional Phrases (with exception). d. Infinitive Phrases (with exception). |
| (2) BETWEEN | { | <ul style="list-style-type: none"> a. Words of a Series. b. Words marking an Ellipsis. c. Clauses. |
| (3) AFTER | { | <ul style="list-style-type: none"> a. Nominative Phrases. b. Words or Phrases used Independently. c. Words of Strong Emphasis or Emotion. |
| (4) BEFORE AND AFTER | { | <ul style="list-style-type: none"> a. Transposed Words or Phrases. b. Words or Phrases used in Apposition. c. Direct Quotations. d. Parenthetical Expressions. |

4. **Explanation and Illustrations.** Whenever there are two connecting words either of which would require a Pause before it only one Pause is necessary and it should be placed before

the first word ; this is self-evident since the double influence of the two words would be thus served, e.g.

He is a man ¶ whom I have a great admiration for.

He is a man ¶ for whom I have a great admiration.

NOTE. Only those Pauses which illustrate the particular case under consideration are marked in the following sentences. When the entire list has been gone over the student may be given further drill by marking all the Pauses of the illustrations.

(1) **Before.**

a. Before Relative Pronouns.

The relative pronouns *who*, *which*, *what*, and *that*, in their various numbers and cases, both simple and compound, always introduce new ideas and should have rhetorical Pauses before them.

This grave offense becomes a crime ¶ that works injury to the helpless of our community ; we believe ¶ whoever committed it should be punished ; we know ¶ who did it ¶ and what it was done for ; we suspect ¶ whose influence brought it about and those ¶ on whom the blame should be laid ; and we may here pronounce the sentence ¶ which an outraged public opinion will administer.

b. Before Conjunctive Words (with exceptions).

Whenever a conjunctive word implies a condition or joins "disjunctively" it introduces a new idea in the sentence and therefore takes a Pause before it ; but when it is embodied in the idea no Pause is required. The rhetorical rather than the grammatical sense must determine the use of a long list of conjunctions.

Though he slay me, ¶ yet will I trust in him ; ¶ but I will maintain mine own ways before him. — *Bible*.

Jack and Jill went up the hill

To fetch a pail of water ;

But Jack fell down ¶ and broke his crown

And Jill came tumbling after.

— *Mother Goose Melodies.*

c. Before Prepositional Phrases (with exceptions).

Whenever a prepositional phrase introduces a new idea, a Pause should be made before it. In the following illustration the prepositions *in* and *of* in the italicized clauses are embodied in the ideas, while *with* and *from* introduce new ideas and require Pauses before them :

The foremost tiger, *while yet in mid-air*, curled itself up ♪ with a gurgling *cry of utter pain*, ♪ and with the blood gushing ♪ from its eyes, ears, and mouth, fell heavily down dying. — *Thompson*.

d. Before Infinitive Phrases (with exceptions).

A Pause should be observed before the infinitive except when it is the object of a verb, in which case it does not introduce a new idea; e.g. "I want *to hear* her because she loves *to talk*." If the sign of the root infinitive, *to*, is omitted by ellipsis, as in the last line of the following, the Pause should not be omitted.

Whether 'tis nobler in the mind ♪ to suffer
The slings and arrows of outrageous fortune, ♪
Or to take arms against a sea of troubles,
And by opposing ♪ [to] end them? — *Shakespeare*.

(2) **Between.**

a. Between Words of a Series.

Pauses should be made between a series of words of the same part of speech (nouns, verbs, adjectives, or adverbs). In written or printed language these are marked by the comma if the conjunctions are omitted.

These are the ascending stairs, — a good voice, ♪ winning manners, ♪ plain speech. — *Emerson*.

We will be revenged; revenge, ♪ about, ♪ seek, ♪ burn, ♪ fire, ♪ kill, ♪ slay, — let not a traitor live! — *Shakespeare*.

Clarence is come, — false, ♪ fleeting, ♪ perjured Clarence.

— *Shakespeare*.

The Stamp Act should be repealed, absolutely, ♪ totally, ♪ and immediately. — *Chatham*.

b. Between Words marking an Ellipsis.

This applies to omitted and understood phrases as well as to elliptical words.

To err is human ; to forgive, ¶ divine.

A wise man seeks to shine in himself ; a fool ¶ in others.

c. Between Clauses.

This is self-evident, since each clause must contain a separate idea or set of ideas.

Berryman Livingstone was a successful man, ¶ a very successful man. It spoke in every line of his clean-cut, self-contained face ; ¶ in every movement of his erect, trim, well-groomed figure ; ¶ in every detail of his faultless attire ; ¶ in every tone of his assured, assertive, incisive speech. — *Thomas Nelson Page*.

The Philippines became ours, ¶ ours beyond a doubt, ¶ ours beyond the possibility of misconstruction. — *Howell*.

(3) After.*a. After Nominative Phrases.*

A Pause may be placed after a single nominative word, especially when that word is a noun of more than ordinary importance : e.g., " Man ¶ dies ; the nation ¶ lives " ; but if a phrase stands for the nominative to some predicate it always requires a Pause after it.

A thing of beauty ¶ is a joy forever. — *Keats*.

The proposal to annex by force, or purchase, or forcible purchase, those distant, unwilling, and semi-barbarous islands ¶ is hailed as a new and glorious departure in American history.

— *Henry van Dyke*.

b. After Words or Phrases used Independently.

From the significance of the term this Pause is self-evident.

Room for the leper! ¶ Room! ¶ and as he came

The cry passed on. — *N. P. Willis*.

A dream I had when life was new ;

Alas, our dreams ¶ they come not true! — *Nadaud*.

c. After Words of Strong Emphasis or Emotion.

As a rule emotional Pauses are longer than the mere sense Pauses, but their varying lengths will depend upon the degrees of emotion, which, as we have seen, will be regulated by the individuality of the speaker. Emphasis may even separate the syllables of a strong word, making what is sometimes called an "Intersyllabic" Pause, as in the word "chastisement" below. Also, in very strong emotion a Pause should come before as well as after the emphatic words.

Brutus. The name of Cassius honors this corruption,
And chastisement doth therefore hide his head.

Cassius. Chas ♪ tisement!
— *Shakespeare.*

Lady Macbeth. O, ♪ proper ♪ stuff! ♪
This is the very painting ♪ of your fear:
This is the air-drawn dagger ♪ which, you said,
Led you to Duncan. O, these flaws ♪ and starts, ♪
Impostors to true fear, would well become
A woman's ♪ story, at a winter's fire,
Authorized by her grandam. ♪ Shame ♪ itself!

— *Shakespeare,*

(4) Before and After.

a. Transposed Words or Phrases.

This includes all qualifying words which follow the words they qualify, a method so frequently employed in poetic language.

In the morning ♪ it flourisheth; in the evening ♪ it is cut down.

— *Bible.*

Not for its gnarled oaks ♪ olden, dark with the mistletoe.

— *Alice Cary.*

b. Before and after Words and Phrases used in Apposition.

The appositional words or the chief nouns of the appositional phrases are always in the same case; since one gives an additional idea or explanation of the other, they should be separated by a Pause.

He was the friend of Cicero ¶ the orator, ¶ a citizen of Rome.

Jaffar ¶ the Barmecide, ¶ the good vizier, ¶
The poor man's hope, ¶ the friend without a peer, ¶
Jaffar was dead, slain by a doom unjust.

— *Leigh Hunt.*

c. Before and after Direct Quotations.

Direct Quotations on the printed page are generally indicated by quotation marks or capitalized initials, while indirect quotations coming in the body of a sentence are usually introduced by the word "that," already explained.

She said, ¶ "O God! protect my child," ¶ and died.

Then Agrippa said unto Paul, ¶ Thou art permitted to speak for thyself. ¶ Then Paul stretched forth the hand, and answered for himself. — *Bible.*

d. Before and after Parenthetical Expressions.

Since the main sentence would be complete without the additional thought of the parenthesis, it is evident that the parenthetical word or phrase should be separated from the rest of the sentence by Pauses.

He gave to misery all he had — ¶ a tear,
He gained from Heaven, — ¶ 't was all he wished, ¶ a friend.
— *Gray.*

Be noble! and the nobleness that lies
In other men, ¶ sleeping but never dead, ¶
Will rise in majesty to meet thine own. — *Lowell.*

Selection for Phrasing.

The grouping of language into its thought phrases by the use of rhetorical Pauses is sometimes called **Phrasing**, — a process necessary to the easy understanding of the reader or speaker.

NOTE. In the following selection the student should indicate the Pauses by vertical lines in pencil, subject to the criticism of the instructor. In phrasing any selection the student will frequently find

several reasons for the same Pause; and, naturally enough, the markings of a number of students will differ somewhat, according to the different conceptions. This is especially true when Pauses mark strong emphasis or emotion; but it should be remembered that different conceptions of the lines do not alter the principles governing the use of Pauses, for all conceptions are met in the list of pausing-places given above.

After the Pauses are decided upon and marked the student should read or recite the selection, observing the Pauses by sight or memory. This is the only way in which concert reading — sometimes a necessary evil in overcrowded class rooms — can be successfully conducted; and by it the responsive readings of religious services may be improved. By practice the student will soon learn to recognize the Pauses as clearly as the words, and the habit of correct phrasing without the use of marks will become fixed.

In the following the first paragraph is marked by vertical lines, by way of illustration of the method to be followed throughout the selection.

A CHILD'S DREAM OF A STAR

CHARLES DICKENS

There was once a child, | and he strolled about | a good deal, | and thought of a number of things. | He had a sister | who was a child too, | and his constant companion. | They wondered at the beauty of flowers; | they wondered at the height and blueness of the sky; | they wondered at the depth of the water; | they wondered at the goodness and power of God, | who made them lovely. |

They used to say to one another sometimes: Supposing all the children upon earth were to die, would the flowers, and the water, and the sky be sorry? They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hillsides are the children of the water, and the smallest bright specks playing at hide and seek in the sky all night must surely be the children of the stars; and they would all be grieved to see their playmates, the children of men, no more.

There was one clear shining star that used to come out in the sky before the rest, near the church spire, above the graves. It

was larger and more beautiful, they thought, than all the others, and every night they watched for it, standing hand-in-hand at a window. Whoever saw it first, cried out, "I see the star." And after that, they cried out both together, knowing so well when it would rise, and where. So they grew to be such friends with it that, before laying down in their bed, they always looked out once again to bid it good night; and when they were turning around to sleep, they used to say, "God bless the star!"

But while she was still very young, O, very young, the sister drooped, and came to be so weak that she could no longer stand in the window at night, and then the child looked sadly out by himself, and, when he saw the star, turned round and said to the patient pale face on the bed, "I see the star!" and then a smile would come upon the face, and a little weak voice used to say, "God bless my brother and the star!"

And so the time came, all too soon, when the child looked out all alone, and when there was no face on the bed, and when there was a grave among the graves, not there before, and when the star made long rays down toward him as he saw it through his tears.

Now these rays were so bright, and they seemed to make such a shining way from earth to heaven, that when the child went to his solitary bed, he dreamed about the star; and dreamed that, laying where he was, he saw a train of people taken up that sparkling road by angels; and the star, opening, showing him a great world of light, where many more such angels waited to receive them.

All these angels, who were waiting, turned their beaming eyes upon the people who were carried up into the star; and some came out from the long rows in which they stood, and fell upon the people's necks, and kissed them tenderly, and went away with them down avenues of light, and were so happy in their company, that lying in his bed he wept for joy.

But there were many angels who did not go with them, and among them one he knew. The patient face that once had lain upon the bed was glorified and radiant, but his heart found out his sister among all the host.

His sister's angel lingered near the entrance of the star, and said to the leader among those who had brought the people thither, "Is my brother come?"

And he said, "No!"

She was turning hopefully away, when the child stretched out his arms, and cried, "O, sister, I am here! Take me!" And then she turned her beaming eyes upon him, — and it was night; and the star was shining into the room, making long rays down towards him as he saw it through his tears.

From that hour forth the child looked out upon the star as the home he was to go to when his time should come; and he thought that he did not belong to the earth alone, but to the star too, because of his sister's angel gone before.

There was a baby born to be a brother to the child, and while he was so little that he never yet had spoken a word, he stretched out his tiny form on his bed and died.

Again the child dreamed of the opened star, and of the company of angels, and the train of people, and the rows of angels, with their beaming eyes all turned upon those people's faces.

Said his sister's angel to the leader, "Is my brother come?"

And he said, "Not that one, but another!"

As the child beheld his brother's angel in her arms, he cried, "O, my sister, I am here! Take me!" And she turned and smiled upon him, — and the star was shining.

He grew to be a young man, and was busy at his books, when an old servant came to him and said, "Thy mother is no more. I bring her blessing on her darling son."

Again at night he saw the star, and all that former company. Said his sister's angel to the leader, "Is my brother come?"

And he said, "Thy mother!"

A mighty cry of joy went forth through all the star, because the mother was reunited to her two children. And he stretched out his arms and cried, "O, mother, sister, and brother, I am here! Take me!" And they answered him, "Not yet!" — and the star was shining.

He grew to be a man, whose hair was turning gray, and he was sitting in his chair by the fireside, heavy with grief, and

with his face bedewed with tears, when the star opened once again.

Said his sister's angel to the leader, "Is my brother come?"

And he said, "Nay, but his maiden daughter!"

And the man who had been the child saw his daughter, newly lost to him, a celestial creature among those three, and he said, "My daughter's head is on my sister's bosom, and her arm is around my mother's neck, and at her feet is the baby of old time, and I can bear the parting from her, God be praised!"—And the star was shining.

Thus the child came to be an old man, and his once smooth face was wrinkled, and his steps were slow and feeble, and his back was bent. And one night as he lay upon his bed, his children standing round, he cried, as he cried so long ago, "I see the star!"

They whispered one another, "He is dying." And he said: "I am. My age is falling from me like a garment, and I move towards the star as a child. And, O my Father, now I thank Thee that it has so often opened to receive those dear ones who await me!"

And the star was shining; and it shines upon his grave.

SECTION II. QUANTITY

Quantity is the length of Time given to the utterance of sounds, syllables, and words. While Pauses, as we have seen, group language into its mental significance, the various lengths of Quantity are especially adapted to the expression of the different shades of feeling or emotion. In the toll of the funeral bell or the groan of sorrow we hear a long attenuation of sound and recognize the expression of solemnity, sorrow, or gloom; in the clapping of hands or the quick impulses of laughter we hear the shorter Quantity and recognize gladness, mirth, or ecstatic joy; while in the moderate, placid flow of tone we recognize the poise of composure or tranquillity. Quantity, then, is the special agent of the Emotive nature.

Quantity naturally divides into (1) *Long*, (2) *Medium*, and (3) *Short*, which, in turn, are associated with the stopt and continuant sounds, and the indefinite, mutable, and immutable syllables explained in Part I.

1. Long Quantity.

The length of Quantity, like that of Pauses, is relative and not absolute; it is dependent upon the individuality of the speaker and the sentiment to be expressed. The longer Quantities are heard in nature in the cries and calls of animals, the groan of sorrow, the moaning of the wind, the roar of the ocean, etc., and are used to express *sorrow, pathos, reverence, sublimity, apostrophe, courage, command, calling*, etc.

Long Quantity may be given only on the continuant sounds of indefinite and mutable syllables, as any attempt to prolong the stopt sounds or immutable syllables results in drawling. The proper use of Long Quantity gives dignity and character to the more serious or lofty forms of discourse; its acoustic necessity in the various forms of calling or command is self-evident.

In passages requiring Long Quantity seek out the words which embody the sentiment, and upon the continuant sounds and syllables of these words give Long Quantity.

Selection for Long Quantity.

NOTE. In the following selection the student should underscore with pencil the words which embody the sentiment, and overscore the continuant sounds of these words so that he may know the sounds upon which Long Quantity must be given. With faithful practice the eye and ear may thus be trained to detect quickly the right and wrong use of Long Quantity. If unemphatic words contain continuant sounds, they should not be given prominence; nor should an attempt be made to give Long Quantity to the emphatic words which do not contain sufficient time value to warrant its use. For example, in the first two lines of the following poem the words *O, wonderful, stream, Time, runs, realm, tears*, may be underscored. Silent letters are not to be counted, as *a* in *stream*, *e* in *Time*, or *a* in *realm*. The continuant sounds to be overscored are,

O, and *n* in *wonderful*, *m* in *stream*, *m* in *Time*, *r* and *n* in *runs*, and *lm* in *realm*. The word *tears* is emphatic, but its intrinsic time values would not allow sufficient Quantity to be marked.

In this manner the student should go through the entire poem and then read it aloud, subject to the criticism of the instructor.

THE ISLE OF LONG AGO

B. F. TAYLOR

O, a wonderful stream is the river Time
 As it runs through the realm of tears,
 With a faultless rhythm and a musical rhyme,
 And a boundless sweep and a surge sublime,
 As it blends with the Ocean of Years.

How the Winters are drifting, like flakes of snow,
 And the Summers like buds between,
 And the year in the sheaf; so they come and they go,
 On the river's breast, with its ebb and flow,
 As it glides in the shadow and sheen.

There's a magical isle up the river Time,
 Where the softest of airs are playing;
 There's a cloudless sky and a tropical clime,
 And a song as sweet as a vesper chime,
 And the Junes with the roses are straying.

And the name of that isle is the Long Ago,
 And we bury our treasures there;
 There are brows of beauty and bosoms of snow;
 There are heaps of dust, — but we loved them so!
 There are trinkets and tresses of hair;

There are fragments of song that nobody sings,
 And a part of an infant's prayer;
 There's a lute unswept, and a harp without strings;
 There are broken vows and pieces of rings,
 And the garments that she used to wear.

There are hands that are waved when the fairy shore
By the mirage is lifted in air;
And we sometimes hear through the turbulent roar
Sweet voices we heard in the days gone before,
When the wind down the river is fair.

O, remember'd for aye be the blessèd isle,
All the day of our life until night;
When the evening comes with its beautiful smile,
And our eyes are closing to slumber awhile,
May that Greenwood of Soul be in sight!

2. Medium Quantity.

As the word implies, this is the ordinary, unmarked Quantity, intermediate between Long and Short, given to utterance when one is not agitated by any strong emotion or unusual restraint. It is heard in the common conversation of all people and in the ordinary sounds of animate nature. It is used in elocution to express *narration, description, didactic or heroic thought*, and all unemphatic words which form the background and give contrast to the emphatic words of emotive language.

Selection for Medium Quantity.

NOTE. One of the most prolific sources of unnaturalness in reading and speaking is the failure to return to the easy utterance of the ordinary elements after the more vigorous expression of emotion. It is no small matter, then, to read or speak well the unemotive parts of discourse. The student should read aloud the following selection in a colloquial manner.

THE BLUE AND THE GRAY

HENRY CABOT LODGE

From a speech made at a dinner to the Robert E. Lee Camp of
Confederate Veterans, in Boston, June 17, 1887

I do not stand up in this presence to indulge in any mock sentimentality. You brave men who wore the gray would be the first to hold me or any other son of the North in just contempt if I

should say that, now it was all over, I thought the North was wrong and the result of the war a mistake, and that I was prepared to suppress my political opinions. I believe most profoundly that the war on our side was eternally right, that our victory was the salvation of the country, and that the results of the war were of infinite benefit to both North and South. But, however we differed, or still differ, as to the causes for which we fought then, we accept them as settled, commit them to history, and fight over them no more. To the men who fought the battles of the Confederacy we hold out our hands freely, frankly, and gladly. To courage and faith wherever shown we bow in homage with uncovered heads. We respect and honor the gallantry and valor of the brave men who fought against us, and who gave their lives and shed their blood in defense of what they believed to be right. We rejoice that the famous general whose name is borne upon your banner was one of the greatest soldiers of modern times, because he, too, was an American. We have no bitter memories to revive, no reproaches to utter. Reconciliation is not to be sought, because it exists already. Differ in politics and in a thousand other ways we must and shall in all good nature, but let us never differ with each other on sectional or state lines, by race or creed.

We welcome you, soldiers of Virginia, as others more eloquent than I have said, to New England. We welcome you to old Massachusetts. We welcome you to Boston and to Faneuil Hall. In your presence here, and at the sound of your voices beneath this historic roof, the years roll back and we see the figure and hear again the ringing tones of your great orator, Patrick Henry, declaring to the first Continental Congress, "The distinctions between Virginians, Pennsylvanians, New Yorkers, and New Englanders are no more. I am no Virginian, but an American." A distinguished Frenchman, as he stood among the graves at Arlington, said: "Only a great people is capable of a great civil war." Let us add with thankful hearts that only a great people is capable of a great reconciliation. Side by side, Virginia and Massachusetts led the colonies into the War for Independence. Side by side they founded the government of the United States. Morgan and Greene, Lee and Knox, Moultrie and Prescott, men of the South and men

of the North, fought shoulder to shoulder, and wore the same uniform of buff and blue, — the uniform of Washington.

Your presence here brings back their noble memories, it breathes the spirit of concord, and unites with so many other voices in the irrevocable message of union and good will. Mere sentiment all this, some may say. But it is sentiment, true sentiment, that has moved the world. Sentiment fought the war, and sentiment has reunited us. When the war closed it was proposed in the newspapers and elsewhere to give Governor Andrew, who had sacrificed health and strength and property in his public duties, some immediately lucrative office, like the collectorship of the port of Boston. A friend asked him if he would take such a place. "No," said he; "I have stood as high priest between the horns of the altar, and I have poured out upon it the best blood of Massachusetts, and I cannot take money for that." Mere sentiment truly, but the sentiment which ennobles and uplifts mankind. It is sentiment which so hallows a bit of torn, stained bunting, that men go gladly to their deaths to save it. So I say that the sentiment manifested by your presence here, brethren of Virginia, sitting side by side with those who wore the blue, has a far-reaching and gracious influence, of more value than many practical things. It tells us that these two grand old Commonwealths, parted in the shock of the Civil War, are once more side by side as in the days of the Revolution, never to part again. It tells us that the sons of Virginia and Massachusetts, if war should break again upon the country, will, as in the olden days, stand once more shoulder to shoulder, with no distinction in the colors that they wear. It is fraught with tidings of peace on earth, and you may read its meaning in the words on yonder picture, "Liberty and Union, now and forever, one and inseparable."

3. Short Quantity.

This is the shortest prolongation of sound consistent with the requirements of articulation ; for all words, however short, must be given sufficient Quantity to be heard. We recognize short Quantities in the clapping of hands, the popping of firecrackers, or the beat of the drum, all of which are significant in expression.

In speech words are often made emphatic by the very shortness of the Quantity ; such words as *stop, don't, quit, back, kick, pop, cut, stroke*, and *dash* would be given an opposite meaning if uttered in Long Quantity.

Short Quantity may be given on any sound, but for emphatic purposes its most effective use is on the immutable syllables (p. 28). It expresses such states of mind as *joy, laughter, impatience, contempt, fright*, and *excited anticipation*.

Law of use: Select the special words expressive of the sentiment, give them with short Quantity, and the appropriate coloring of the entire passage will be evident.

Selection for Short Quantity.

NOTE. As a rule it is less difficult to secure a correct rendition of Short than of Long Quantity ; but in many cases it is necessary to practice Short Quantity to break up sluggishness of speech often heard in the schoolroom. In the following selection such words as *coot, sudden, sparkle, hurry, bicker, slip, little, shatter, bubble, fret, glance*, etc., should be given as a drill in Short Quantity and this practice applied when the selection is given as a whole.

SONG OF THE BROOK

ALFRED TENNYSON

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling;

And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel,

And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I steal by lawns and grassy plots,
I slide by hazel covers ;
I move the sweet forget-me-nots
That grow for happy lovers ;

I slip, I slide, I gloom, I glance,
Among my skimming swallows ;
I make the netted sunbeams dance
Against my sandy shallows ;

I murmur under moon and stars
 In brambly wildernesses ;
 I linger by my shingly bars ;
 I loiter round my cresses ;

And out again I curve and flow
 To join the brimming river ;
 For men may come and men may go,
 But I go on forever.

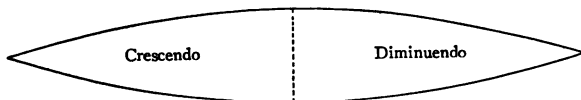
4. Vocal Culture of Quantity.

NOTE. Aside from the application of the elements in the selections given, the student should engage in a systematic drill in vocal culture, that he may apply the elements unconsciously and naturally in practical speaking. There is little or no vocal culture in Pauses, but in Quantity the following exercises, which should be practiced before the reading lesson, will be found helpful and sufficient for this element. Account must be taken of the intrinsic time value of sounds and syllables, lest one fall into the habit of drawing on the one hand or of a choppy utterance on the other.

(1) Give the Continuant sounds \bar{a} , \bar{e} , \bar{i} , \bar{o} , \bar{u} , l , m , n , ng , and r with pure voice, prolonging each sound as much as possible without drawling it.

(2) Give the Stopt sounds \check{a} , \check{e} , \check{i} , \check{o} , \check{u} , p , t , s , in the shortest Quantity consistent with distinctness.

(3) Practice the swell of the voice in notes of song on the Continuant sounds \bar{e} , \check{a} , a , \bar{o} , l , m , n .



(4) Pronounce distinctly with the longest consistent Quantity the following words: *toll, tone, true, march, all, catch, beat, arm, full, blood, love, home, hut, mother.*

(5) Practice the following sentences in their appropriate Quantities :

Move on, thou arm of the law.
 Pick it up quick, Jack.
 Swung by Seraphim whose faint footfalls tinkle on the
 tufted floor.
 And he rolls, rolls, rolls, rolls, a pean from the bells.
 How they tinkle, tinkle, tinkle, in the icy air of night.
 Voices came at night, recalling years and years ago.
 Back to thy punishment, false fugitive.
 How it tolls for the souls of the sailors on the sea.
 And every word its ardor flung
 From off its jubilant, iron tongue,
 Was "War! War! War!"

5. Selection illustrating all Quantities.

NOTE. A close study of this selection shows that it is rich in the various Quantities. These may be marked before reading aloud, or they may be observed without the marks.

APPEAL IN BEHALF OF IRELAND

S. S. PRENTISS

Fellow-Citizens: It is no ordinary cause that has brought together this vast assemblage. We have met, not to prepare ourselves for political contests; we have met, not to celebrate the achievements of those gallant men who have planted our victorious standards in the heart of an enemy's country; we have assembled, not to respond to shouts of triumph from the West, but to answer the cry of want and suffering which comes from the East. The Old World stretches out her arms to the New. The starving parent supplicates the young and vigorous child for bread.

There lies upon the other side of the wide Atlantic a beautiful island, famous in story and in song. Its area is not so great as that of the state of Louisiana, while its population is almost half that of the Union. It has given to the world more than its share of genius and of greatness. It has been prolific in statesmen, warriors,

and poets. Its brave and generous sons have fought successfully all battles but their own. In wit and humor it has no equal ; while its harp, like its history, moves to tears by its sweet but melancholy pathos.

Into this fair region God has seen fit to send the most terrible of all those fearful ministers that fulfill His inscrutable decrees. The earth has failed to give her increase. The common mother has forgotten her offspring, and she no longer affords them their accustomed nourishment. Famine, gaunt and ghastly famine, has seized a nation with its strangling grasp. Unhappy Ireland, in the sad woes of the present, forgets, for a moment, the gloomy history of the past.

O, it is terrible that, in this beautiful world which the good God has given us, and in which there is plenty for us all, men should die of starvation ! When a man dies of disease he alone endures the pain. Around his pillow are gathered sympathizing friends, who, if they cannot keep back the deadly messenger, cover his face and conceal the horrors of his visage as he delivers his stern mandate. In battle, in the fullness of his pride and strength, little recks the soldier whether the hissing bullet sings his sudden requiem, or the cords of life are severed by the sharp steel.

But he who dies of hunger wrestles alone, day by day, with his grim and unrelenting enemy. He has no friends to cheer him in the terrible conflict ; for, if he had friends, how could he die of hunger ? He has not the hot blood of the soldier to maintain him ; for his foe, vampire-like, has exhausted his veins. Famine comes not up, like a brave enemy, storming, by a sudden onset, the fortress that resists. Famine besieges. He draws his lines round the doomed garrison. He cuts off all supplies. He never summons to surrender, for he gives no quarter.

Alas, for poor human nature ! how can it sustain this fearful warfare ? Day by day the blood recedes, the flesh deserts, the muscles relax, and the sinews grow powerless. At last the mind, which at first had bravely nerved itself against the contest, gives way under the mysterious influences which govern its union with the body. Then the victim begins to doubt the existence of an overruling Providence. He hates his fellow-men, and glares upon them with the longing of a cannibal ; and, it may be, dies blaspheming.

This is one of those cases in which we may without impiety assume, as it were, the function of Providence. Who knows but that one of the very objects of this calamity is to test the benevolence and worthiness of us upon whom unlimited abundance is showered? In the name, then, of common humanity, I invoke your aid in behalf of starving Ireland. Give generously and freely. Recollect that in so doing you are exercising one of the most God-like qualities of your nature, and at the same time enjoying one of the greatest luxuries of life. Go home and look at your family, smiling in rosy health, and then think of the pale, famine-pinched cheeks of the poor children of Ireland; and I know you will give, according to your store, even as a bountiful Providence has given to you, — not grudgingly, but with an open hand. He who is able, and will not aid such a cause, is not a man, and has no right to wear the form. He should be sent back to Nature's mint, and reissued as a counterfeit on humanity of Nature's baser metal.

SECTION III. MOVEMENT

Movement is the rate or degree of rapidity with which a series of sounds or words, or a sentence, is uttered. While Quantity is the length of Time given to words, and Pauses mark the silences between them, Movement measures the speed in which these successive sounds and silences are given.

In nature we hear the various degrees of Movement in the murmuring brook and the roaring torrent, in the howl of the dog and the chatter of birds, in the tranquil sounds of gentle breezes and the terrible crash of the hurricane. We walk slowly in meditation or feebleness and run in excitement; these manifestations are physical, and depend upon the vitality we use. So, under different states of mind and feeling, human utterance partakes of a similar variety of Movement which manifestly represents the Vital nature of man.

The rate of Movement, like all other elements, depends upon the character of the sentiment to be expressed; if lively, joyous, or impulsive, it must be rapid; if important, grave, or

ponderous, it must be slow. In short, if the expressive mood relates to the inner or reflective life, the Movement will be slow ; if it is excited, rapid rate will be the natural pace ; and in the poised or balanced states of mind the ordinary or moderate Movement is appropriate.

Movement, then, may be divided into (1) *Slow*, (2) *Moderate*, and (3) *Rapid* degrees, each of which may be further subdivided into three parts. Slow Movement, for instance, may have various degrees of slowness to meet the demands of expression. This, like all other scales in elocution, is relative, and is dependent upon the individuality of the speaker and the acoustic conditions. The whole scale of Movement must be slower in a large auditorium or where the difficulties of echo are to be overcome. One person naturally speaks faster or slower than another, but each should change his own scale in order correctly to portray the various shadings of expression.

The utterance in the same length of time of the sentences below consisting of three, nine, and fifteen syllables respectively, as indicated by the following diagram, will illustrate approximately the relative rates of Movement from the slowest to the most rapid :

MOVEMENT	Slow	3	Syllables	● ● ●
	Moderate	9	"	● ● ● ● ● ● ● ● ●
	Rapid	15	"	● ● ● ● ● ● ● ● ● ● ● ● ● ● ●

Slow. Fare thee well !

Moderate. She was conquered by her own factions.

Rapid. Through his ear the summons stung
As if a battle-trump had rung.

One great cause of monotony in delivery is the lack of variety in Movement. This is so simple an element that it often escapes the attention of the student. It demands the

greatest care until the habit of changing the speed to suit the changes of sentiment becomes fixed. The much-quoted injunction of the great Mrs. Siddons to all aspiring readers, "Take time," is often misconstrued into "Read slowly," and applied to all kinds of reading ; but, while one should "take time" and give the proper Quantity to the expressive words of the sentence, the utterance of the unimportant words may be rapid. In other words, the rate of Movement should change with every change of thought or emotion. The criticism, "You speak too fast," is usually a criticism upon articulation which has failed to keep pace with the Movement. Not many persons read or speak too rapidly ; Rapid Movement, even in pathos or solemnity, is generally pleasing if the articulation is clear and sufficient Time is given to the emotional words.

Illustrative Selections.

NOTE. In Slow Movement the Pauses and Quantities will necessarily be long, in Moderate Movement they will be of ordinary length, and in Rapid Movement of short duration. The variations will of course depend upon the states of feeling expressed.

(1) Selection for Slow Movement.

THE BURIAL OF MOSES

C. F. ALEXANDER

By Nebo's lonely mountain, on this side Jordan's wave,
In a vale in the land of Moab, there lies a lonely grave ;
But no man dug that sepulcher, and no man saw it e'er,
For the angels of God upturned the sod, and laid the dead man
there.

That was the grandest funeral that ever passed on earth ;
But no man heard the tramping, or saw the train go forth ;
Noiselessly as the daylight comes when the night is done,
And the crimson streak on ocean's cheek grows into the great
sun,—

Noiselessly as the springtime her crown of verdure weaves,
And all the trees on all the hills open their thousand leaves,—
So, without sound of music, or voice of them that wept,
Silently down from the mountain crown the great procession swept.

Lo! when the warrior dieth, his comrades in the war,
With arms reversed, and muffled drum, follow the funeral car.
They show the banners taken, they tell his battles won,
And after him lead his masterless steed, while peals the minute gun.

Amid the noblest of the land men lay the sage to rest,
And give the bard an honored place with costly marble dressed,
In the great minster transept, where lights like glories fall,
And the sweet choir sings, and the organ rings, along the emblazoned wall.

This was the bravest warrior that ever buckled sword;
This the most gifted poet that ever breathed a word;
And never earth's philosopher traced, with his golden pen,
On the deathless page, truths half so sage, as he wrote down for men.

And had he not high honor, the hillside for his pall;
To lie in state while angels wait with stars for tapers tall;
And the dark rock pines, like tossing plumes, over his bier to wave;
And God's own hand, in that lonely land, to lay him in the grave?

Oh, lonely tomb in Moab's land, oh, dark Beth-peor's hill,
Speak to these curious hearts of ours, and teach them to be still.
God hath his mysteries of Grace — ways that we cannot tell;
He hides them deep, like the secret sleep of him he loved so well.

(2) *Selection for Moderate Movement.*

ELEMENTS OF NATIONAL WEALTH

JAMES G. BLAINE

The territory which we occupy is at least three million square miles in extent, within a fraction as large as the whole of Europe. The state of Texas alone is equal in area to the empire of France

and the kingdom of Portugal united ; and yet these two monarchies support a population of forty millions, while Texas has but six hundred thousand inhabitants. The land that is still in the hands of the government, not sold or even preëmpted, amounts to a thousand million of acres,— an extent of territory thirteen times as large as Great Britain, and equal in area to all the kingdoms of Europe, Russia and Turkey alone excepted.

Combined with this great expanse of territory, we have facilities for the acquisition and consolidation of wealth— varied, magnificent, immeasurable. The single state of Illinois, cultivated to its capacity, can produce as large a crop of cereals as has ever been grown within the limits of the United States, while Texas, if peopled but half as densely as Maryland even, could give an annual return of cotton larger than the largest that has ever been grown in all the southern states combined.

Our facilities for commerce and exchange, both domestic and foreign,— who shall measure them? Our oceans, our vast inland seas, our marvelous flow of navigable streams, our canals, our network of railroads more than thirty thousand miles in extent,— these give us avenues of trade and channels of communication both natural and artificial such as no other nation has ever enjoyed. Our mines of gold and silver and iron and copper and lead and coal, with their untold and unimaginable wealth, spread over millions of acres of territory, in the valley, on the mountain side, along rivers, yielding already a rich harvest, are destined yet to increase a thousandfold, until their everyday treasures,

. . . familiar grown,

Shall realize Orient's fabled dream.

These are the great elements of material progress, and they comprehend the entire circle of human enterprise,— agriculture, commerce, manufactures, mining. They give into our hands, under the blessing of Almighty God, the power to command our fate as a nation. They hold out to us the grandest future reserved for any people ; and with this promise they teach us the lesson of patience, and render patience and fortitude a duty.

With such amplitude and affluence of resources, and with such a vast stake at issue, we should be unworthy of our lineage and

our inheritance if we for one moment distrusted our ability to maintain ourselves a united people, with "one country, one constitution, one destiny."

(3) *Selection for Rapid Movement.*

THE BOAT RACE, FROM "TOM BROWN AT OXFORD"

THOMAS HUGHES

The crew had just finished their early dinner. Hark! the first gun! The St. Ambrose crew fingered their oars, put a last dash of grease on their rowlocks, and settled their feet against the stretchers. "Shall we push her off?" asked "bow." "No, I can give you another minute," said the coxswain, who was sitting, watch in hand, in the stern; "only be smart when I give the word. Eight seconds more only. Look out for the flash. Remember, all eyes in the boat."

There it comes, at last—the flash of the starting gun. Long before the sound of the report can roll up the river the whole pent-up life and energy which has been held in leash, as it were, for the last six minutes is let loose, and breaks away with a bound and a dash which he who has felt it will remember for his life, but the like of which will he ever feel again? The starting ropes drop from the coxswain's hands, the oars flash into the water, and gleam on the feather, the spray flies from them, and the boats leap forward.

The crowds on the bank scatter and rush along, each keeping as near as it may be to its own boat. Some of the men on the towing path, some on the very edge of, often in, the water—some slightly in advance, as if they could help to drag their boat forward—some behind, where they can see the pulling better—but all at full speed, in wild excitement, and shouting at the top of their voices to those on whom the honor of the college is laid. "Well pulled, all!" "Pick her up there, five!" "You're gaining, every stroke!" "Time in the bows!" "Bravo, St. Ambrose!" On they rushed by the side of the boats, jostling one another, stumbling, struggling, and panting along.

For the first ten strokes Tom Brown was in too great fear of making a mistake to feel or hear or see. His whole soul was glued to the back of the man before him, his one thought to keep time, and get his strength into the stroke. But as the crew settled down into the well-known long sweep, consciousness returned. While every muscle in his body was straining, and his chest heaved, and his heart leaped, every nerve seemed to be gathering new life and his senses to wake into unwonted acuteness. He caught the scent of the wild thyme in the air, and found room in his brain to wonder how it could have got there, as he had never seen the plant near the river or smelt it before. Though his eye never wandered from the back of the man in front of him, he seemed to see all things at once; and amid the Babel of voices, and the dash and pulse of the stroke, and the laboring of his own breathing, he heard a voice coming to him again and again, and clear as if there had been no other sound in the air: "Steady, two! steady! well pulled! steady, steady!"

The voice seemed to give him strength and keep him to his work. And what work it was! he had had many a hard pull in the last six weeks, but "never aught like this." But it can't last forever; men's muscles are not steel, or their lungs bull's hide, and hearts can't go on pumping a hundred miles an hour long without bursting. The St. Ambrose's boat is well away from the boat behind. There is a great gap between the accompanying crowds. And now, as they near the Gut, she hangs for a moment or two in hand, though the roar from the banks grows louder and louder, and Tom is already aware that the St. Ambrose crowd is melting into the one ahead of them.

"We must be close to Exeter!" The thought flashes into him and into the rest of the crew at the same moment. For, all at once, the strain seems taken off their arms again. There is no more drag. She springs to the stroke as she did at the start; and the coxswain's face, which had darkened for a few seconds, lightens up again. "You're gaining! you're gaining!" now and then he mutters to the captain, who responds with a look, keeping his breath for other matters. Isn't he grand, the captain, as he comes forward like lightning, stroke after stroke, his back flat, his teeth set,

his whole frame working from the hips with the steadiness of a machine? As the space still narrows, the eyes of the fiery little coxswain flash with excitement.

The two crowds are mingled now, and no mistake; and the shouts come all in a heap over the water. "Now, St. Ambrose, six strokes more!" "Now, Exeter, you're gaining; pick her up!" "Mind the Gut, Exeter!" "Bravo, St. Ambrose!" The water rushes by, still eddying from the strokes of the boat ahead. Tom fancies now he can hear the voice of their coxswain. In another moment both boats are in the Gut, and a storm of shouts reaches them from the crowd. "Well steered, well steered, St. Ambrose!" is the cry. Then the coxswain, motionless as a statue till now, lifts his right hand and whirls the tassel round his head: "Give it her now, boys; six strokes and we are into them!"

And while a mighty sound of shouts, murmurs, and music went up into the evening sky, the coxswain shook the tiller ropes again, the captain shouted, "Now, then, pick her up!" and the St. Ambrose boat shot up between the swarming banks at racing pace to her landing place, the lion of the evening.

(4) *Selection for all Movements.*

NOTE. It is suggested that the student make a close study of the following selection and read it aloud for the instructor, observing the changes in the rate of Movement suggested by the context. Such practice will soon fix the habit of a correct use of this principle.

THE LEPER

N. P. WILLIS

"Room for the leper! Room!" and as he came
The cry passed on. "Room for the Leper! Room!"
And aside they stood —
Matron, and child, and pitiless manhood — all
Who met him on the way — and let him pass.
And onward through the open gate he came,
A leper with the ashes on his brow.
Sackcloth about his loins, and on his lip

A covering — stepping painfully and slow,
And with difficult utterance, like one
Whose heart is with an iron nerve put down,
Crying, "Unclean ! unclean !"
For Helon was a leper.

Day was breaking,
When at the altar of the temple stood
The holy priest of God. The incense lamp
Burned with a struggling light, and a low chant
Swelled through the hollow arches of the roof,
Like an articulate wail ; and there, alone,
Wasted to ghastly thinness, Helon knelt.
The echoes of the melancholy strain
Died in the distant aisles, and he rose up,
Struggling with weakness ; and bowed down his head
Unto the sprinkled ashes, and put off
His costly raiment for the leper's garb,
And with the sackcloth round him, and his lip
Hid in the loathsome covering, stood still,
Waiting to hear his doom :

"Depart ! depart, O child
Of Israel, from the temple of thy God !
For he has smote thee with his chastening rod,
And to the desert wild,
From all thou lov'st, away thy feet must flee,
That from thy plague his people may be free.

"Depart ! and come not near
The busy mart, the crowded city more ;
Nor set thy foot a human threshold o'er ;
And stay thou not to hear
Voices that call thee in the way ; and fly
From all who in the wilderness pass by.

"Wet not thy burning lip
In streams that to a human dwelling glide ;

Nor rest thee where the covert fountains hide ;
Nor kneel thee down to dip
The water where the pilgrim bends to drink,
By desert well, or river's grassy brink.

"And pass thou not between
The weary traveler and the cooling breeze ;
And lie not down to sleep beneath the trees
Where human tracks are seen.
Nor milk the goat that browseth on the plain,
Nor pluck the standing corn, or yellow grain.

"And now depart ! and when
Thy heart is heavy, and thine eyes are dim,
Lift up thy prayer beseechingly to Him
Who, from the tribes of men,
Selected thee to feel his chastening rod :
Depart, O leper ! and forget not God."

And he went forth,—alone ! Not one of all
The many whom he loved, nor she whose name
Was woven in the fibers of the heart,
Breaking within him now, to come and speak
Comfort unto him. Yea, he went his way,—
Sick and heartbroken, and alone,—to die !
For God had cursed the leper.

It was noon,
And Helon knelt beside a stagnant pool
In the lone wilderness, and bathed his brow,
Hot with the burning leprosy, and touched
The loathsome water to his fevered lips,
Praying he might be so blest,—to die !
Footsteps approached, and with no strength to flee,
He drew the covering closer on his lip,
Crying, "Unclean ! unclean ! " and in the folds
Of the coarse sackcloth, shrouding up his face,
He fell upon the earth till they should pass.
Nearer the stranger came, and bending o'er

The leper's prostrate form, pronounced his name,
"Helon!" The voice was like the master tone
Of a rich instrument,—most strangely sweet;
And the dull pulses of disease awoke,
And for a moment beat beneath the hot
And leperous scales with a restoring thrill.
"Helon, arise!" And he forgot his curse,
And rose and stood before him. Love and awe
Mingled in the regard of Helon's eye
As he beheld the stranger. He was not
In costly raiment clad, nor on his brow
The symbol of a princely lineage wore;
No followers at his back, nor in his hand
Buckler, sword, or spear; yet in his mien
Command sat throned serene, and if he smiled,
A kingly condescension graced his lips,
The lion would have crouched to in his lair.
His garb was simple and his sandals worn;
His statue modeled with a perfect grace;
His countenance, the impress of a God,
Touched with the open innocence of a child;
His eye was blue and calm, as is the sky
In the serenest noon; his hair unshorn
Fell to his shoulders; and his curling beard
The fullness of perfected manhood bore.
He looked on Helon earnestly awhile,
As if his heart was moved, and, stooping down,
He took a little water in his hand
And laid it on his brow, and said, "Be clean!"
And lo! the scales fell from him, and his blood
Coursed with delicious coolness through his veins,
And his dry palms grew moist, and on his brow
The dewy softness of an infant stole.
His leprosy was cleansed, and he fell down
Prostrate at Jesus' feet, and worshiped him.

CHAPTER VI

QUALITY

Quality is the kind or character of sound, — the purity or impurity of voice. This vocal element is easily recognized in various voices and is peculiar to each individual. We soon learn to know a person by the sound of his voice. A child's voice, a woman's voice, a man's voice, or the voice of a dog, a horse, or a song bird are essentially different in Quality because of the size and shape of the vocal organs of each.

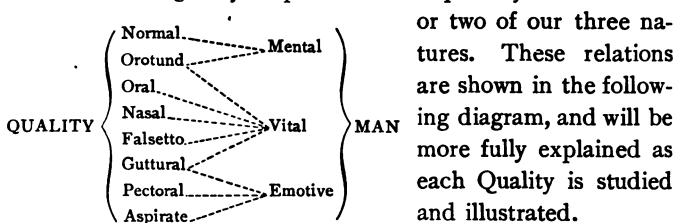
Our states of mind and feeling are shown in these Qualities. If we say "Good morning," in a pleasant, happy frame of mind ; then utter the words, "Oh ! I'm so tired," in a weary, languid manner ; then give the words, "I hate you !" in an angry mood ; then whisper the secret injunction, "Boys, be still" ; and lastly, if we scream, under the influence of fright or terror, we easily recognize different Qualities of voice.

A distinguishing characteristic of each Quality is its resonance, which is the strengthening or reënforcing of vibrations in the cavities of the head, throat, and chest. Repeat the words of Darius Green, "The birds can fly and why can't I ?" in a nasal, twanging tone ; then utter in a peaceful, tranquil manner, "How sweet the moonlight sleeps upon this bank" ; then give in a bold, patriotic way the sentence, "Thou too sail on, O Ship of State ! Sail on, O Union, strong and great !" ; and lastly, speak in a deep, hollow, sepulchral tone the words "'Tis midnight's holy hour" ; and we clearly detect a deepening of the resonance from the first to the last quotation. It will be seen, then, that we have the power to change resonance at will, and, by this process, change the Quality of voice in a natural and effective way. This may be likened to the stops of the pipe organ, by which the musician changes the Quality of the tone, though the key, time, and melody remain unchanged. The reader, like the organist, must "know his stops."

Every person at any period of life has a normal, predominant Quality of voice and seven other distinct Qualities in various stages of development; these are technically called, (1) *Normal*, (2) *Orotund*, (3) *Oral*, (4) *Nasal*, (5) *Falsetto*, (6) *Guttural*, (7) *Pectoral*, and (8) *Aspirate*.

Relation to Man's Triune Nature.

We have seen that Quality, broadly speaking, represents the Emotive nature of man; but a closer analysis reveals the fact that each Quality responds more especially to some one



NOTE. The Qualities of voice are no more difficult to learn nor less practical in application than the essential elements of any other science prescribed in a curriculum. In fact, it has been shown that every student is already in possession of them, but, like all other powers, they need cultivation and intelligent application so that the speaker may use them correctly, effectively, and unconsciously while speaking. The teacher will understand that any given Quality of one voice may be quite unlike that of another voice; the care will be to have each student make his own Qualities at their best. The secret of successful use of these and all elements of expression lies in the practice of them with a full realization of the sentiments or emotions they imply.

SECTION I. NORMAL QUALITY

The **Normal** is the ordinary, predominant Quality of voice peculiar to each individual. It is the basis of all the other Qualities, each of which is some modification of or variation from the Normal. A speaker's Normal may be very harsh and

impure, yet it is no less his own habitual tone. The most agreeable and effective Normal is pure in Quality; the vibrations of the vocal cords are smooth and even, the resonance is in the upper and back part of the mouth, and there is but little escape of unvocalized breath.

In the sounds of nature this Quality is heard in the rippling brook, the song of birds, the prattle and laughter of children, and in the common conversation of all peoples. It belongs to the Mental division of man's triune nature because it is the natural expression of our ordinary thoughts and moods when we are not influenced by any unusual restraint or strong emotion. It is used then to express ordinary thought and emotion such as *solemnity, tranquillity, mild pathos, conversation, didactic thought, gladness, joy, mirth, and laughter.*

The use of a pure Normal is an economic method, for it has greater carrying power than any other Quality, requires less effort and less expenditure of breath, and is more easily heard by the audience, to say nothing of the pleasing impression of a good voice. To acquire it, practice on the vowel sounds, use a pure Normal habitually in conversation, and, with a full realization of the sentiment, read aloud or recite such selections as the following :

Selection illustrating Normal Quality.

NOTE. When the illustrative selection contains a great predominance of the element under consideration, the lines are unmarked; but when a few words of the selection illustrate the particular element in question they will be underscored.

A SECOND TRIAL

SARAH WINTER KELLOGG

It was Commencement at one of our colleges. The people were pouring into the church as I entered it, rather tardy. Finding the choice seats in the center of the audience room already taken, I

pressed forward, looking to the right and to the left for a vacancy. On the very front row of seats I found one.

Here a little girl moved along to make room for me, looking into my face with large gray eyes, whose brightness was softened by very long lashes. Her face was open and fresh as a newly blown rose before sunrise. Again and again I found my eyes turning to the roselike face, and each time the gray eyes moved, half smiling, to meet mine. Evidently the child was ready to "make up" with me. And when, with a bright smile, she returned my dropped handkerchief, and I said, "Thank you!" we seemed fairly introduced. Other persons, now coming into the seat, crowded me quite close up against the little girl, so that we soon felt very well acquainted.

"There's going to be a great crowd," she said to me.

"Yes," I replied; "people always like to see how school boys are made into men."

Her face beamed with pleasure and pride as she said: "My brother's going to graduate; he's going to speak; I've brought these flowers to throw to him."

They were not greenhouse favorites; just old-fashioned domestic flowers, such as we associate with the dear grandmothers; "but," I thought, "they will seem sweet and beautiful to him for little sister's sake."

"That is my brother," she went on, pointing with her nosegay.

"The one with the light hair?" I asked.

"Oh, no," she said, smiling and shaking her head in innocent reproof; "not that homely one; that handsome one with brown wavy hair. His eyes look brown, too; but they are not—they are dark blue. There! he's got his hand up to his head now. You see him, don't you?"

In an eager way she looked from me to him, and from him to me, as if some important fate depended upon my identifying her brother.

"I see him," I said. "He's a very good-looking brother."

"Yes, he is beautiful," she said, with artless delight; "and he's so good, and he studies so hard. He has taken care of me ever since mamma died. Here is his name on the programme. He is not the valedictorian, but he has an honor, for all that."

I saw in the little creature's familiarity with these technical college terms that she had closely identified herself with her brother's studies, hopes, and successes.

"His oration is a real good one, and he says it beautifully. He has said it to me a great many times. I 'most know it by heart. Oh! it begins so pretty and so grand. This is the way it begins," she added, encouraged by the interest she must have seen in my face: "'Amid the permutations and combinations of the actors and the forces which make up the great kaleidoscope of history, we often find that a turn of Destiny's hand—'"

"Why, bless the baby!" I thought, looking down into her bright, proud face. I can't describe how very odd and elfish it did seem to have those big words rolling out of the smiling, childish mouth.

As the exercises progressed, and approached nearer and nearer the effort on which all her interest was concentrated, my little friend became excited and restless. Her eyes grew larger and brighter, two deep red spots glowed on her cheeks.

"Now, it's his turn," she said, turning to me a face in which pride and delight and anxiety seemed about equally mingled. But when the overture was played through, and his name was called, the child seemed, in her eagerness, to forget me and all the earth beside him. She rose to her feet and leaned forward for a better view of her beloved, as he mounted to the speaker's stand. I knew by her deep breathing that her heart was throbbing in her throat. I knew, too, by the way her brother came up the steps and to the front that he was trembling. The hands hung limp; his face was pallid, and the lips blue as with cold. I felt anxious. The child, too, seemed to discern that things were not well with him. Something like fear showed in her face.

He made an automatic bow. Then a bewildered, struggling look came into his face, then a helpless look, and then he stood staring vacantly, like a somnambulist, at the waiting audience. The moments of painful suspense went by, and still he stood as if struck dumb. I saw how it was; he had been seized with stage fright.

Alas! little sister! She turned her large, dismayed eyes upon me. "He's forgotten it," she said. Then a swift change came

into her face ; a strong, determined look ; and on the funeral-like silence of the room broke the sweet, brave child-voice : " 'Amid the permutations and combinations of the actors and the forces which make up the great kaleidoscope of history, we often find that a turn of Destiny's hand—' "

Everybody about us turned and looked. The breathless silence ; the sweet, childish voice ; the childish face ; the long, unchildlike words, produced a weird effect.

But the help had come too late ; the unhappy brother was already staggering in humiliation from the stage. The band quickly struck up, and waves of lively music rolled out to cover the defeat.

I gave the little sister a glance in which I meant to show the intense sympathy I felt ; but she did not see me. Her eyes, swimming with tears, were on her brother's face. I put my arm around her, but she was too absorbed to heed the caress, and before I could appreciate her purpose, she was on her way to the shame-stricken young man sitting with a face like a statue's.

When he saw her by his side the set face relaxed, and a quick mist came into his eyes. The young men got closer together to make room for her. She sat down beside him, laid her flowers on his knee, and slipped her hand in his.

I could not keep my eyes from her sweet, pitying face. I saw her whisper to him, he bending a little to catch her words. Later, I found out that she was asking him if he knew his "piece" now, and that he answered "Yes."

When the young man next on the list had spoken, and while the band was playing, the child, to the brother's great surprise, made her way up the stage steps, and pressed through the throng of professors and trustees and distinguished visitors, up to the college president.

"If you please, sir," she said with a little courtesy, "will you and the trustees let my brother try again? He knows his piece now."

For a moment the president stared at her through his gold-bowed spectacles, and then, appreciating the child's petition, he smiled on her, and went down and spoke to the young man who had failed.

So it happened that when the band had again ceased playing, it was briefly announced that Mr. ——— would now deliver his oration, "Historical Parallels."

A ripple of heightened and expectant interest passed over the audience, and then all sat stone still, as though fearing to breathe lest the speaker might again take fright. No danger? The hero in the youth was aroused. He went at his "piece" with a set purpose to conquer, to redeem himself, and to bring the smile back into the child's tear-stained face. I watched the face during the speaking. The wide eyes, the parted lips, the whole rapt being said that the breathless audience was forgotten, that her spirit was moving with his.

And when the address was ended with the ardent abandon of one who catches enthusiasm in the realization that he is fighting down a wrong judgment and conquering a sympathy, the effect was really thrilling. That dignified audience broke into rapturous applause; bouquets intended for the valedictorian rained like a tempest. And the child, the child who had helped to save the day, — that one beaming little face, in its pride and gladness, is something to be forever remembered.

SECTION II. OROTUND QUALITY

The **Orotund** is a clear, smooth, voluminous Quality, the resonance of which is in the upper part of the chest. It has the purity of the Normal but is larger in volume and greater in strength. As a manifestation of our being it carries all the mentality of the Normal with the added vitality of this the strongest of Qualities; so it represents both the Mental and Vital natures. It is heard in nature in the roar of the ocean, the sound of thunder, the booming of distant cannon, and the low, deep tones of the pipe organ. As an agent of expression it is used to convey thoughts and emotions of a sublime and lofty nature, such as *reverence, sublimity, grandeur, patriotism, lofty oratorical thought, courage, defiance, and alarm.*

The acquisition of this Quality adds greatly to the powers of the speaker who would reach the strong climaxes of impassioned oratory. Like all other elements, it must be employed only in the utterance of its appropriate sentiments. Most speakers need to cultivate this Quality. To produce it one should keep in mind grand and lofty thoughts, open wide the cavities of the pharynx, larynx, and chest, and so project and reflect the sound that it shall be clear and full and especially reënforced by the resonant vibrations of the upper chest.

Selection illustrating the Orotund.

NOTE. As conceptions of the lines of any selection differ, so the rendition of readers must differ; but it will generally be agreed that the greater part of the following poem will be most appropriately given in Orotund Quality.

BATTLE HYMN OF THE REPUBLIC

JULIA WARD HOWE

Mine eyes have seen the glory of the coming of the Lord ;
He is trampling out the vintage where the grapes of wrath are stored ;
He hath loosed the fateful lightning of his terrible swift sword :
His truth is marching on.

I have seen Him in the watch fires of a hundred circling camps ;
They have builded Him an altar in the evening dews and damps ;
I can read His righteous sentence by the dim and flaring lamps :
His day is marching on.

I have read a fiery gospel writ in burnished rows of steel :
"As ye deal with my contemnners, so with you my grace shall deal ;
Let the hero born of woman crush the serpent with his heel,
Since God is marching on."

He hath sounded forth the trumpet that shall never call retreat,
He is sifting out the hearts of men before His judgment seat.
Oh ! be swift, my soul, to answer Him ! Be jubilant my feet !
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With the glory in his bosom that transfigures you and me ;
As He died to make men holy let us die to make men free,
While God is marching on.

SECTION III. ORAL QUALITY

The **Oral** is a thin, feeble Quality, with the resonance in the forward part of the mouth. It is the opposite of the Orotund in strength, resonance, and significance, and is produced by a weak projection of breath, a feeble vibration of the vocal cords, and a shallowness of the resonant cavities. In fact, it is the physical result of feebleness or exhaustion, and always represents a low state of inherent or exerted vitality ; therefore it logically belongs to the Vital division of our triune nature. It is heard in nature in the voice of a human being or lower animal when exhausted by sickness or fatigue. It is used generally in an impersonative sense to express *sickness, feebleness, idiocy, timidity, languor, and fatigue.*

The Oral wrongly used, or as a fixed habit of voice, becomes a serious fault in expression, and as such should be avoided ; but its correct use in the portrayal of the above-named conditions is unmistakable.

Selection illustrating Oral Quality.

NOTE. The impersonative parts of the following selection should be read with different degrees of Oral Quality. Strive for a weak, thin tone in this impersonation.

THE OCEAN BURIAL

CAPTAIN WILLIAM H. SAUNDERS, U. S. A.

“O, bury me not in the deep, deep sea !”
These words came low and mournfully
From the pallid lips of a youth who lay
On his cabin couch, at the close of day.

He had wasted and pined, 'till o'er his brow
The death-shade had slowly pass'd ; and now,
When the land and his fond-loved home were nigh,
They had gather'd around to see him die.

“O, bury me not in the deep, deep sea,
Where the billowy shroud will roll over me,
Where no light will break through the dark cold wave,
And no sunbeam rest upon my grave !
It matters not, I have oft been told,
Where the body shall lie when the heart is cold ;
Yet grant ye, O, grant ye this one boon to me,
O, bury me not in the deep, deep sea !

“For in fancy I've listen'd to the well-known words,
The free wild winds, and the songs of the birds ;
I have thought of home, of cot and bower,
And of scenes that I loved in childhood's hour :
I have even hoped to be laid, when I died,
In the churchyard there, on the green hillside ;
By the bones of my fathers my grave should be :
O, bury me not in the deep, deep sea.

“Let my death slumbers be where a mother's prayer
And a sister's tear shall be mingled there :
O, 'twill be sweet, ere the heart's throb is o'er,
To know, when its fountains shall gush no more,
That those it so fondly hath yearn'd for will come
To plant the first wild flowers of spring on my tomb ;
Let me lie where those loved ones will weep o'er me :
O, bury me not in the deep, deep sea.

“And there is another ; her tears would be shed
For him who lay far in the deep ocean bed :
In hours that it pains me to think of now,
She hath twined these locks and hath kiss'd this brow :
In the hair she hath wreathed shall the sea snake hiss,
And the brow she hath press'd shall the cold wave kiss ?

For the sake of the bright one that waiteth for me,
O, bury me not in the deep, deep sea.

"She hath been in my dreams,"—his voice fail'd there.
They gave no heed to his dying prayer;
They lower'd him slow o'er the vessel's side;
Above him has closed the dark, cold tide,
Where to dip their light wings the sea-fowls rest,
Where the blue waves dance o'er the ocean's crest,
Where billows bound, and the winds sport free:
They have buried him there in the deep, deep sea.

SECTION IV. NASAL QUALITY

The **Nasal** is an impure, twanging head tone, with the resonance in the front nasal cavities. It is made by lowering the soft palate and projecting the sound at such an angle that it finds its reënforcing vibrations in the forward parts of the nasal cavities. It is heard in the lazy call of the street peddler, the discordant braying of the donkey, and in the wheezing tones of an imperfect bagpipe. As an habitual tone it is the result of careless habits of speech or of obstructions due to a diseased condition of the nasal cavities, and as such it is a grave defect in the speaker. Representing thus a strongly marked condition of the vocal organs, and bearing the stamp of the physical result in vocality, it must be placed in the Vital division of the triune nature. Under control of the will it is used in an impersonative sense to express *laziness, mimicry, mockery, burlesque, or drollery*; and in the expression of more serious thought it is often employed to give special pungency to *irony, sarcasm, sneer, and contempt*.

Selection illustrating Nasal Quality.

NOTE. From the descriptions of Darius Green in the following poem it is generally conceded that all personations of him should be given in Nasal Quality.

DARIUS GREEN AND HIS FLYING MACHINE

J. T. TROWBRIDGE

If ever there lived a Yankee lad,
Wise or otherwise, good or bad,
Who, seeing the birds fly, didn't jump
With flapping arms from stake or stump,
Or, spreading the tail of his coat for a sail,
Take a soaring leap from post or rail,
And wonder why *he* couldn't fly,
And flap and flutter and wish and try,—
If ever you knew a country dunce
Who didn't try that as often as once,
All I can say is, that's a sign
He never would do for a hero of mine.

An aspiring genius was Dary Green :
The son of a farmer,—age fourteen ;
His body was long and lank and lean,—
Just right for flying, as will be seen ;
He had two eyes as bright as a bean,
And a freckled nose that grew between,
A little awry ; for I must mention
That he had riveted his attention
Upon his wonderful invention,
Twisting his tongue as he twisted the strings,
And working his face as he work'd the wings,
And with every turn of gimlet or screw
Turning and screwing his mouth round too,
Till his nose seem'd bent to catch the scent,
Around some corner, of new-baked pies,
And his wrinkled cheeks and his squinting eyes
Grew pucker'd into a queer grimace,
That made him look very droll in the face,
And also very wise.
And wise he must have been, to do more
Than ever a genius did before,

Excepting Dædalus of yore
 And his son Icarus, who wore
 Upon their backs those wings of wax
 He had read of in the old almanacs.
 Darius was clearly of the opinion,
 That the air is also man's dominion,
 And that, with paddle or fin or pinion,
 We soon or late shall navigate
 The azure as now we sail the sea.
 The thing looks simple enough to me ;
 And, if you doubt it,
 Hear how Darius reason'd about it :

"The birds can fly, an' why can't I ?
 Must we give in," says he with a grin,
 "That the bluebird an' phœbe are smarter'n we be ?
 Jest fold our hands, an' see the swaller
 An' blackbird an' catbird beat us holler ?
 Does the little chatterin', sassy wren,
 No bigge'rn my thumb, know more than men ?
 Jest show me that ! ur prove 't the bat
 Hez got more brains than's in my hat,
 An' I'll back down, an' not till then !"
 He argued further : "Nur I can't see
 What's th' use o' wings to a bumblebee,
 Fur to git a livin' with, more'n to me ; —
 Ain't my business important's his'n is ?
 That Icarus made a pretty muss,—
 Him an' his daddy Dædalus ;
 They might 'a' know'd that wings made o' wax
 Wouldn't stand sun-heat an' hard whacks :
 I'll make mine o' luther, ur suthin' ur other."

And he said to himself, as he tinker'd and plann'd,
 "But I ain't goin' to show my hand
 To nummies that never can understand
 The fust idee that's big an' grand."

So he kept his secret from all the rest,
Safely button'd within his vest;
And in the loft above the shed
Himself he locks, with thimble and thread
And wax and hammer and buckles and screws,
And all such things as geniuses use ; —
Two bats for patterns, curious fellows !
A charcoal pot and a pair of bellows ;
Some wire, and several old umbrellas ;
A carriage cover for tail and wings ;
A piece of harness ; and straps and strings ;
And a big strong box, in which he locks
These and a hundred other things.
His grinning brothers, Reuben and Burke
And Nathan and Jotham and Solomon, lurke
Around the corner to see him work,
Sitting crosslegg'd, like a Turk,
Drawing the wax'd end through with a jerk,
And boring the holes with a comical quirk
Of his wise old head, and a knowing smirk.
But vainly they mounted each other's backs,
And poked through knot holes and pried through cracks.
With wood from the pile and straw from the stacks
He plugg'd the knot holes and calk'd the cracks ;
And a dipper of water, which one would think
He had brought up into the loft to drink
When he chanced to be dry,
Stood always nigh, for Darius was sly !
And, whenever at work he happen'd to spy
At chink or crevice a blinking eye,
He let the dipper of water fly :
"Take that ! an', ef ever ye git a peep,
Guess ye'll ketch a weasel asleep !"
And he sings as he locks his big strong box :

"The weasel's head is small an' trim,
An' he is little an' long an' slim,

An' quick of motion an' nimble of limb,
An', ef you'll be advised by me,
Keep wide awake when ye're ketchin' him !"

So day after day
He stitch'd and tinker'd and hammer'd away,
Till at last 'twas done,—
The greatest invention under the Sun !
"An' now," says Darius, "hooray fur some fun !"

'Twas the Fourth of July, and the weather was dry,
And not a cloud was on all the sky,
Save a few light fleeces, which here and there,
Half mist, half air,
Like foam on the ocean went floating by,—
Just as lovely a morning as ever was seen
For a nice little trip in a flying machine.
Thought cunning Darius, "Now I shan't go
Along 'ith the fellers to see the show :
I'll say I've got sich a terrible cough !
An' then, when the folks 'ave all gone off,
I'll hev full swing fur to try the thing,
An' practice a little on the wing."

"Ain't goin' to see the celebration?"
Says brother Nate. "No ; botheration !
I've got sich a cold — a toothache — I —
My gracious ! — feel's though I should fly !"
Said Jotham, "'Sho ! guess ye better go."

But Darius said, "No !
Shouldn't wonder 'f you might see me, though,
'Long 'bout noon, ef I git red
O' this jumpin', thumpin' pain 'n my head."
For all the while to himself he said,—

"I tell ye what !
I'll fly a few times around the lot,
To see how 't seems, then soon's I've got

The hang o' the thing, ez likely's not,
 I'll astonish the nation, an' all creation,
 By flyin' over the celebration !
 Over their heads I'll sail like an eagle ;
 I'll balance myself on my wings like a sea gull ;
 I'll dance on the chimbleys ; I'll stand on the steeple ;
 I'll flop up to winders an' scare the people !
 I'll light on the liberty pole, an' crow ;
 An' I'll say to the gawpin' fools below,
 'What world's this 'ere that I've come near ?'
 Fur I'll make 'em b'lieve I'm a chap f'm the Moon ;
 An' I'll try a race 'ith their ol' balloon !"

He crept from his bed ;
 And, seeing the others were gone, he said,
 " I'm gittin' over the cold 'n my head."
 And away he sped,
 To open the wonderful box in the shed.

His brothers had walk'd but a little way,
 When Jotham to Nathan chanced to say,
 "What is the feller up to, hey ?"
 "Don'o',— the's suthin' ur other to pay,
 Ur he wouldn't 'a' stay'd to hum to-day."
 Says Burke, "His toothache's all 'n his eye !
He never'd miss a Fo'th-o'-July,
 Ef he hedn't got some machine to try."
 Then Sol, the little one, spoke : "By darn
 Le's hurry back, an' hide 'n the barn,
 An' pay him fur tellin' us that yarn !"
 "Agreed !" Through the orchard they creep back,
 Along by the fences, behind the stack,
 And one by one, through a hole in the wall,
 In under the dusty barn they crawl,
 Dress'd in their Sunday garments all ;
 And a very astonishing sight was that,
 When each in his cobwebb'd coat and hat

Came up through the floor like an ancient rat.
And there they hid ; and Reuben slid
The fastenings back, and the door undid.

“ Keep dark ! ” said he,
“ While I squint an’ see what the’ is to see.

As knights of old put on their mail, —
From head to foot an iron suit,
Iron jacket and iron boot,
Iron breeches, and on the head
No hat, but an iron pot instead,
And under the chin the bail,
(I believe they call’d the thing a helm,) —
Then sallied forth to overwhelm
The dragons and pagans that plagued the realm ;
So this *modern* knight prepared for flight,
Put on his wings and strapp’d them tight,—
Jointed and jaunty, strong and light,—
Buckled them fast to shoulder and hip,—
Ten feet they measured from tip to tip !
And a helm had he, but that he wore,
Not on his head, like those of yore,
But more like the helm of a ship.

“ Hush ! ” Reuben said, “ he’s up in the shed !
He’s open’d the winder,— I see his head !
He stretches it out, an’ pokes it about,
Lookin’ to see ’f the coast is clear,
An’ nobody near ; —
Guess he don’o’ who’s hid in here !
He’s riggin’ a springboard over the sill !
Stop laffin’, Solomon ! Burke, keep still !
He’s a climbin’ out now — Of all the things !
What’s he got on ? I van, it’s wings !
An’ that t’other thing ? I vum, it’s a tail !
An’ there he sets like a hawk on a rail !
Steppin’ careful, he travels the length

Of his springboard, and teeters to try its strength.
Now he stretches his wings, like a monstrous bat;
Peeks over his shoulder, this way an' that,
Fur to see 'f the 's any one passin' by,
But the 's on'y a ca'f an' a goslin' nigh.
They turn up at him wonderin' eye,
To see — The dragon! he's goin' to fly!
Away he goes! Jimminy! what a jump!
Flop — flop — an' plump to the ground with a thump!
Flutt'rin' an' flound'rin', all'n a lump!"

As a demon is hurl'd by an angel's spear,
Heels over head, to his proper sphere,—
Heels over head, and head over heels,
Dizzily down the abyss he wheels,—
So fell Darius. Upon his crown,
In the midst of the barnyard, he came down,
In a wonderful whirl of tangled strings,
Broken braces and broken springs,
Broken tail and broken wings,
Shooting stars, and various things,—
Barnyard litter of straw and chaff,
And much that wasn't so sweet by half.
Away with a bellow fled the calf,
And what was that? Did the gosling laugh?
'T is a merry roar from the old barn door,
And he hears the voice of Jotham crying,
"Say, D'rius! how do you like flyin'?"
Slowly, ruefully, where he lay,
Darius just turn'd and look'd that way,
As he stanch'd his sorrowful nose with his cuff.
"Wal, I like flyin' well enough,"
He said; "but the' ain't sich a thunderin' sight
O' fun in't when ye come to light."

I just have room for the MORAL here:
And this is the moral,— Stick to your sphere;

Or, if you insist, as you have the right,
On spreading your wings for a loftier flight,
The moral is, — Take care how you light.

SECTION V. FALSETTO QUALITY

The **Falsetto** is a pure, shrill, penetrating Quality ranging above the ordinary Pitch, with the resonance in the upper part of the pharynx. It is literally the "false voice," and begins where the ordinary tone "outruns its compass" and breaks into a very high tone, which may range over an additional octave or more of Pitch. It is heard in nature in the cry of a whipped dog, the feeble voice of old age, the scream of a frightened child, the shriek of intense pain, and in the excited cheers of a crowd. It shows a condition of physical excitability in which the impelling emotion has unpoised the vital powers for the moment and the vocal utterance has outrun the natural compass ; so this Quality plainly represents a physical condition of utterance and belongs to the Vital class in our triune division. It is sometimes due to a weakness and lack of control of the vocal cords, and habitual breaking of the voice is the result ; such a habit is a serious fault and should be overcome by judicious vocal culture. In expression the Falsetto is used to express great excitement such as *fright, yelling, screaming, and shouting*.

Selection illustrating Falsetto.

NOTE. The underscored parts of the following selection may very appropriately be given in Falsetto Quality. The excitement carries the voice above the natural compass.

HOW WE HUNTED A MOUSE

JOSHUA JENKINS

I was dozing comfortably in my easy-chair, and dreaming of the good times which, I hope, are coming, when there fell upon my ears a most startling scream. It was the voice of my Maria

Ann in agony. The voice came from the kitchen, and to the kitchen I rushed. The idolized form of my Maria was perched on a chair, and she was flourishing an iron spoon in all directions, and shouting "Shoo," in a general manner at everything in the room. To my anxious inquiries as to what was the matter, she screamed, "O! Joshua, a mouse, shoo—wha—shoo—a great—ya, shoo—horrid mouse, and—she—cw—it ran right out of the cupboard—shoo—go away—O Joshua—shoo—kill it, oh, my—shoo."

All that fuss, you see, about one little harmless mouse. Some women are so afraid of mice. Maria is. I got the poker and set myself to poke that mouse, and my wife jumped down and ran off into another room. I found the mouse in a corner under the sink. The first time I hit it I didn't poke it any on account of getting the poker all tangled up in a lot of dishes in the sink; and I did not hit it any more, because the mouse would not stay still. It ran right toward me, and I naturally jumped, as anybody would; but I am not afraid of mice, and when the horrid thing ran up inside the leg of my pantaloons, I yelled to Maria, because I was afraid it would gnaw a hole in my garment.

There is something real disagreeable about having a mouse inside the leg of one's pantaloons, especially if there is nothing between you and the mouse. Its toes are cold, and its nails are scratchy, and its fur tickles, and its tail feels crawly, and there is nothing pleasant about it, and you are all the time afraid it will try to gnaw out, and begin on you instead of on the cloth. That mouse was next to me. I could feel its every motion with startling and suggestive distinctness. For these reasons I yelled to Maria, and as the case seemed urgent to me, I may have yelled with a certain degree of vigor; but I deny that I yelled fire, and if I catch the boy who thought that I did, I shall inflict punishment on his person.

I did not lose my presence of mind for an instant. I caught the mouse just as it was clambering over my knee, and by pressing firmly on the outside of the cloth I kept the animal a prisoner on the inside. I kept jumping around with all my might to confuse it, so that it would not think about biting, and I yelled so that the mice would not hear its squeaks and come to its assistance.

A man can't handle many mice at once to advantage.

Maria was white as a sheet when she came into the kitchen, and asked what she should do,— as though I could hold the mouse and plan a campaign at the same time. I told her to think of something, and she thought she would throw things at the intruder; but as there was no earthly chance for her to hit the mouse, while every shot took effect on me, I told her to stop, after she had tried two flatirons and the coal scuttle. She paused for breath; but I kept bobbing around. Somehow I felt no inclination to sit down anywhere. "Oh, Joshua," she cried, "I wish you had not killed the cat." Now I submit that that wish was born of the weakness of woman's intellect. How on earth did she suppose a cat could get where that mouse was? Rather have the mouse there alone, anyway, than to have a cat prowling around after it. I reminded Maria of the fact that she was a fool.

Then she got the teakettle and wanted to scald the mouse. I objected to that process, except as a last resort. Then she got some cheese to coax the mouse down, but I did not dare let go for fear it would run up. Matters were getting desperate. I told her to think of something else, and I kept jumping. Just as I was ready to faint with exhaustion, I tripped over an iron, lost my hold, and the mouse fell to the floor very dead. I had no idea a mouse could be squeezed to death so easily.

That was not the end of trouble, for before I had recovered my breath a fireman broke in one of the front windows, and a whole company followed him through, and they dragged hose around, and mussed things all over the house, and then the foreman wanted to thrash me because the house was not on fire, and I had hardly got him pacified before a policeman came in and arrested me. Some one had run down and told him I was drunk and was killing Maria. It was all Maria and I could do, by combining our eloquence, to prevent him from marching me off in disgrace, but we finally got matters quieted and the house clear.

Now when mice run out of the cupboard, I go outdoors, and let Maria "shoo" them back again. I can kill a mouse, but the fun don't pay for the trouble.

SECTION VI. GUTTURAL QUALITY

The **Guttural** is a harsh, grating, impure Quality, the resonance of which is in the upper part of the throat. It is heard in nature in the snarl of a dog, the growl of an angry tigress, or the crash of a violent storm. It is the natural expression of man when hostile passions produce that tense, rigid condition of the body experienced by an angry or infuriated person. This rigidity of body which hardens the whole vocal organism into a harshness of tone is produced by the intensity of the controlling emotion ; so we may safely conclude that this Quality represents about equally the Emotive and Vital natures of man. It is used, then, to express the malignant emotions and passions, such as *malice, scorn, detestation, anger, revenge, violent hate, and uncontrollable rage*. In oratorical invective or in certain strong dramatic situations the Guttural is indispensable.

Selection illustrating the Guttural.

NOTE. We should hate the false as well as love the "good, the true, and the beautiful," and therefore this Quality, so different from the ideal Normal in purity and significance, is not to be despised in expression. It is one of the extreme Qualities to be used sparingly, and only when needed to emphasize the particular word which embodies the malignant emotion. Indeed, one word uttered in Guttural Quality is often sufficient to portray the anger of the entire sentence.

In the first paragraph of the following selection we have underscored some of the words which should take this Quality ; the student should indicate such words throughout the selection, and, with a realization of their meaning, give them in Guttural Quality.

HORRORS OF SAVAGE WARFARE

WILLIAM PITT, EARL OF CHATHAM

I am astonished, shocked, to hear such principles confessed, to hear them avowed in this House, or even in this country ! principles equally unconstitutional, inhuman, and unchristian !

My lords, I did not intend to trespass again upon your attention, but I cannot repress my indignation,— I feel myself impelled by

every duty. We are called upon as members of this House, as men, as Christian men, to protest against such notions, standing near the throne, polluting the ear of Majesty. "That God and Nature put into our hands!"¹ I know not what ideas that Lord may entertain of God and Nature; but I know that such abominable principles are equally abhorrent to religion and humanity.

What! attribute the sacred sanction of God and Nature to the massacres of the Indian scalping knife, to the cannibal savage, torturing, murdering, roasting, and eating, — literally, my Lords, *eating*, the mangled victims of his barbarous battles! Such horrible notions shock every precept of religion revealed or natural, and every generous feeling of humanity; and, my Lords, they shock every sentiment of honor; they shock me as a lover of honorable war and a detester of murderous barbarity.

These abominable principles, and this more abominable avowal of them, demand the most decisive indignation. I call upon the Right Reverend Bench, those holy ministers of the Gospel and pious pastors of our Church, — I conjure them to join in the holy work, and to vindicate the religion of their God. I appeal to the wisdom and the law of this Learned Bench to defend and support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their lawn, upon the learned judges to interpose the purity of their ermine, to save us from this pollution. I call upon the honor of your Lordships to reverence the dignity of your ancestors, and to maintain your own. I call upon the spirit and humanity of my country to vindicate the national character. I invoke the genius of the Constitution.

From the tapestry that adorns these walls the immortal ancestor of this noble Lord frowns with indignation at *the disgrace of his country!* In vain he led your victorious fleets against the boasted Armada of Spain; in vain he defended and established the honor, the liberties, the religion, — the Protestant religion of his country, — against the arbitrary cruelties of Popery and the Inquisition, if these worse than popish and inquisitorial practices are let loose

¹ Lord Suffolk, one of the Secretaries of State, defending the employment of Indians in the American war, had declared, in the House of Lords, that "it was perfectly justifiable to use all the means that *God and Nature put into our hands.*"

amongst us, to turn forth into our settlements, among our ancient friends and relations, the merciless cannibal, thirsting for the blood of man, woman, and child.

To send forth the infidel savage,—against whom? Against your Protestant brethren! to lay waste their country, to desolate their dwellings, and extirpate their race and name with these horrible hellhounds of savage war!— *hellhounds*, I say, *of savage war!* Spain armed herself with bloodhounds to extirpate the wretched natives of America; and we improve on the inhuman example of even Spanish cruelty: we turn loose these savage hellhounds against our brethren and countrymen in America, of the same language, laws, liberties, and religion, endeared to us by every tie that should sanctify humanity.

My Lords, this awful subject, so important to our honor, our Constitution, and our religion, demands the most solemn and effectual inquiry. And I again call upon your Lordships, and the united powers of the state, to examine it thoroughly and decisively, and to stamp upon it an indelible stigma of the public abhorrence. And I again implore those holy prelates of our religion to do away these iniquities from among us. Let them perform a lustration; let them purify this House and this country from this sin.

My Lords, I am old and weak, and at present unable to say more; but my feelings and my indignation were too strong to have said less. I could not have slept this night in my bed, or have reposed my head on my pillow, without giving this vent to my eternal abhorrence of such preposterous and enormous principles.

SECTION VII. PECTORAL QUALITY

The **Pectoral** is a deep, hollow, sepulchral Quality, with the resonance in the lower part of the chest. Under the emotion appropriate to this Quality the glottis is opened as wide as will admit of vocalization, the larynx is lowered, and the reënforcing vibrations are confined to the spongy cavities of the lungs, producing a veiled, hollow, half-whispered chest tone. It is heard in nature in the deepest groan of sorrow, the apprehensive

tones of dread or horror, the most solemn utterances of spiritual devotion, the lowest notes of a large pipe organ, and in the rumbling sounds of an earthquake or an active volcano. It is never used except under the influence of the strongest emotions, and belongs distinctly to the Emotive division of the triune nature. In expression it is the language of *deepest solemnity, awe, veneration, dread, amazement, and horror.*

Selection illustrating Pectoral.

NOTE. In the scene used to illustrate this element, the student should note the words and phrases most expressive of amazement and horror, and color them with Pectoral in expression. We have underscored a few such in the beginning.

THE DAGGER SCENE FROM "MACBETH"

WILLIAM SHAKESPEARE

Macbeth. Go bid thy mistress, when my drink is ready,
 She strike upon the bell. Get thee to bed.— [*Exit Servant.*]
Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee:—
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable
 As this which now I draw.
 Thou marshall'st me the way that I was going;
 And such an instrument I was to use.
 Mine eyes are made the fools o' the other senses,
 Or else worth all the rest. I see thee still,—
 And on thy blade and dudgeon gouts of blood,
 Which was not so before. There's no such thing:
 It is the bloody business which informs
 Thus to mine eyes. Now o'er the one half-world
 Nature seems dead, and wicked dreams abuse

The curtain'd sleep ; now witchcraft celebrates
 Pale Hecate's offerings, and wither'd murder,
 Alarum'd by his sentinel, the wolf,
 Whose howl's his watch, thus with his stealthy pace
 With Tarquin's ravishing strides, towards his design
 Moves like a ghost. Thou sure and firm-set earth,
 Hear not my steps, which way they walk, for fear
 The very stones prate of my whereabouts,
 And take the present horror from the time,
 Which now suits with it. Whiles I threat, he lives :
 Words to the heat of deeds too cold breath gives.

[*A bell r*

I go, and it is done ; the bell invites me.
 Hear it not, Duncan ; for it is a knell
 That summons thee to heaven or to hell.

SECTION VIII. ASPIRATE QUALITY

The **Aspirate** is a hissing, breathy, whispered Quality, the resonance of which varies somewhat according to the position in which the vocal organs and resonant cavities are held. It is heard in the secret whisper of all peoples, the escape of steam, and the hissing sound of the volcano in eruption. As a distinct Quality it is the unvocalized whisper which may be given in different degrees of intensity, in which case the resonance is confined to the cavities of the mouth. But the Aspirate, when partly vocalized, may combine with and color the tone and expression of all the other Qualities, which gives it a wide range of resonance and significance. For example, the resonance of an aspirated Normal would be in the back part of the mouth, that of an aspirated Orotund in the chest, and that of the aspirated Guttural in the upper part of the throat. This aspiration of any given Quality always adds to the emotive significance of that Quality ; it is the intensity of the emotion that forces out more breath than can be vocalized, thus producing

aspiration. This Quality, then, plainly belongs to the Emotive class. Its use in elocution ranges from the gentlest whisper expressing the *merest secrecy* or *caution* to the *intensest fear, terror, or consternation*.

Selection illustrating the Asperate.

NOTE. An appreciation of the secrecy and intense fear portrayed in the following selection will enable the student to apply the Asperate Quality in expression throughout the scene.

THE MURDER SCENE FROM "MACBETH"

WILLIAM SHAKESPEARE

Lady Macbeth. That which hath made them drunk hath made me bold ;

What hath quench'd them hath given me fire. Hark ! Peace !
It was the owl that shrieked, the fatal bellman,
Which gives the stern'st good-night. He is about it :
The doors are open ; and the surfeited grooms
Do mock their charge with snores : I've drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.

Macbeth. [*Within*] Who's there ? what, ho !

Lady M. Alack, I am afraid they have awaked,
And 'tis not done. Th' attempt and not the deed
Confounds us. Hark ! I laid their daggers ready ;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't. My husband !

Enter MACBETH

Macb. I have done the deed ! Didst thou not hear a noise ?

Lady M. I heard the owl scream and the crickets cry.
Did not you speak ?

Macb. When ?

Lady M. Now.

Macb. As I descended ?

Lady M. Ay.

Macb. Hark! Who lies i' the second chamber?

Lady M. Donalbain.

Macb. This is a sorry sight. [*Looking on his hands.*]

Lady M. A foolish thought, to say a sorry sight.

Macb. There's one did laugh in's sleep, and one cried "Murder!"

That they did wake each other: I stood and heard them:

But they did say their prayers, and address'd them

Again to sleep.

Lady M. There are two lodg'd together.

Macb. One cried "God bless us!" and "Amen!" the other;

As they had seen me, with these hangman's hands.

Listening their fear, I could not say "Amen,"

When they did say "God bless us!"

Lady M. Consider it not so deeply.

Macb. But wherefore could not I pronounce "Amen"?

I had most need of blessing, and "Amen"

Stuck in my throat.

Lady M. These deeds must not be thought

After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry "Sleep no more!

Macbeth does murder sleep," the innocent sleep,

Sleep that knits up the ravell'd sleeve of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great nature's second course,

Chief nourisher in life's feast,—

Lady M. What do you mean?

Macb. Still it cried "Sleep no more!" to all the house:

"Glamis hath murder'd sleep, and therefore Cawdor

Shall sleep no more; Macbeth shall sleep no more!"

Lady M. Who was it that thus cried? Why, worthy thane,

You do unbend your noble strength, to think

So brainsickly of things. Go get some water,

And wash this filthy witness from your hand.

Why did you bring these daggers from the place?

They must lie there: go carry them, and smear

The sleepy grooms with blood.

Macb.

I'll go no more:

I am afraid to think what I have done ;
Look on 't again I dare not.

Lady M. Infirm of purpose !
Give me the daggers : the sleeping and the dead
Are but as pictures : 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal ;
For it must seem their guilt. [*Exit. Knocking within.*]

Macb. Whence is that knocking ?
How is't with me, when every noise appals me ?
What hands are here ? ha ! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand ? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter Lady MACBETH

Lady M. My hands are of your colour ; but I shame
To wear a heart so white. [*Knocking within.*] I hear a knocking
At the south entry : retire we to our chamber :
A little water clears us of this deed :
How easy is it, then ! Your constancy
Hath left you unattended. [*Knocking within.*] Hark ! more
knocking :
Get on your night-gown, lest occasion call us,
And show us to be watchers. Be not lost
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself. [*Knock.*]
Wake Duncan with thy knocking ! I would thou couldst !

[*Exeunt.*]

SECTION IX. SUMMARY AND VOCAL CULTURE

While the student of vocal culture must make each Quality separate and distinct as a discipline of the voice he must remember that there are blends and shadings of Quality in expression to meet the demands of varying thoughts and

emotions. For example, the Oral may shade into the Normal, the Normal into the Orotund, the Orotund into the Pectoral, and the Pectoral into the Aspirate, according to one's conception of the lines to be interpreted. In like manner the artist combines his colors at will to represent on canvas his ideals of light, shadow, tint, or color; and the musician, though definite and exacting in his technical drill, blends his tones into harmonies to express the emotions and passions of his soul.

1. *Exercises.*

(1) Practice ā, ē, ī, ō, ū, in alternating notes of speech in the several Qualities.

(2) Give the words *all, arm, our, roar, roll*, in alternating notes in all the Qualities.

(3) Give the same sounds and words in notes of song in Normal and Orotund Qualities for purity and strength of tone.

2. *Selection illustrating Quality.*

NOTE. This extract from *Quo Vadis* contains a great variety of emotion. The student should analyze it, note the shades of feeling portrayed, and express them in their appropriate qualities. All but the Oral, the Nasal, and the Falsetto will be needed in its interpretation.

THE ARENA SCENE FROM "QUO VADIS"

HENRYK SIENKIEWICZ

At last the evening arrived. The sight was in truth magnificent. All that was powerful, brilliant, and wealthy in Rome was there. The lower seats were crowded with togas as white as snow. In a gilded podium sat Nero, wearing a diamond collar and a golden crown upon his head. Every eye was turned with strained gaze to the place where the unfortunate lover was sitting. He was exceedingly pale, and his forehead was covered with drops of sweat. To his tortured mind came the thought that faith of itself would spare Lygia. Peter had said that faith would move the earth to its foundations. He crushed doubt in himself, compressed his whole being into the sentence, "I believe," and he looked for a miracle.

The prefect of the city waved a red handkerchief, and out of the dark gully into the brightly lighted arena came Ursus. In Rome there was no lack of gladiators, larger by far than the common measure of man; but Roman eyes had never seen the like of Ursus. The people gazed with the delight of experts at his mighty limbs, as large as tree trunks; at his breast, as large as two shields joined together, and his arms of a Hercules. He was unarmed, and had determined to die as became a follower of the Lamb, peacefully and patiently. Meanwhile he wished to pray once more to the Saviour. So he knelt on the arena, joined his hands, and raised his eyes towards the stars. This act displeased the crowd. They had had enough of those Christians, who died like sheep. They understood that if the giant would not defend himself, the spectacle would be a failure. Here and there hisses were heard. Some began to cry for scourgers, whose office it was to lash combatants unwilling to fight. But soon all had grown silent, for no one knew what was waiting for the giant, nor whether he would not defend himself when he met death eye to eye.

In fact, they had not long to wait. Suddenly the shrill sound of brazen trumpets was heard, and at that signal into the arena rushed, amid the shouts of the beast keepers, an enormous German aurochs, bearing on his head the naked body of a woman.

Vinicius sprang to his feet.

"Lygia! Oh, . . . I believe! I believe! Oh, Christ, a miracle! a miracle!" And he did not even know that Petronius had covered his head at that moment with a toga. He did not look; he did not see. The feeling of some awful emptiness possessed him. In his head there remained not a thought. His lips merely repeated as if in madness, "I believe! I believe! I believe!"

This time the amphitheater was silent, for in the arena something uncommon had happened. That giant, obedient and ready to die, when he saw his queen on the horns of the wild beast, sprang up, as if touched by living fire, and, bending forward, he ran at the raging animal.

From all breasts a sudden cry of amazement was heard, as the giant fell on the raging bull and seized him by the horns. And then came deep silence. All breasts ceased to breathe. In the

amphitheater a fly might be heard on the wing. People could not believe their own eyes. Since Rome was Rome no one had ever seen such a spectacle. The man's feet sank in the sand to his ankle; his back was bent like a bow; his head was hidden between his shoulders; on his arms the muscles came out so that the skin almost burst from their pressure; but he had stopped the bull in his tracks. The man and the bull remained so still that the spectators thought themselves looking at a group hewn in stone. But in that apparent repose there was a tremendous exertion of two struggling forces. The bull's feet, as well as the man's, sank in the sand, and the dark, shaggy body was curved so that it seemed a gigantic ball. Which of the two would fail first? Which would fall first?

Meanwhile a dull roar resembling a groan was heard from the arena, after which a brief shout was wrested from every breast, and again there was silence. Duller and duller, hoarser and hoarser, more and more painful grew the groan of the bull as it mingled with the whistling breath from the breast of the giant. The head of the beast began to turn in the iron hands of the barbarian, and from his jaws crept forth a long, foaming tongue. A moment more and to the ears of the spectators sitting nearer came, as it were, the crack of breaking bones; then the beast rolled on the earth, dead.

The giant removed in a twinkling the ropes that bound the maiden to the horns of the bull. His face was very pale; he stood as if only half-conscious; then he raised his eyes and looked at the spectators.

The amphitheater had gone wild. The walls of the building were trembling from the roar of tens of thousands of people.

Everywhere were heard cries for mercy, passionate and persistent, which soon turned into one unbroken thunder.

The giant understood that they were asking for his life and liberty, but his thoughts were not for himself. He raised the unconscious maiden in his arms, and, going to Nero's podium, held her up and looked up imploringly.

Vinicius sprang over the barrier, which separated the lower seats from the arena, and, running to Lygia, covered her with his toga.

Then he tore apart the tunic on his breast, laid bare the scars left by wounds received in the Armenian war, and stretched out his hands to the multitude.

At this the enthusiasm passed everything ever seen in a circus before. Voices choking with tears began to demand mercy. Yet Nero halted and hesitated. He would have preferred to see the giant and the maiden rent by the horns of the bull.

Nero was alarmed. He understood that to oppose longer was simply dangerous. A disturbance begun in the circus might seize the whole city. He looked once more, and, seeing everywhere frowning brows, excited faces and eyes fixed on him, he slowly raised his hand and gave the sign for mercy.

Then a thunder of applause broke from the highest seats to the lowest. But Vinicius heard it not. He dropped on his knees in the arena, stretched his hands toward heaven and cried: "I believe! Oh, Christ! I believe! I believe!"

CHAPTER VII

FORCE

Force is the power or energy of utterance. It relates to the manner, the amount, and the location of energy with which sounds are sent forth from the vocal organs. It must not be confused with loudness. Figuratively speaking Force is the exploding powder behind the ball, while loudness is the momentum or carrying power of the projectile. For example, we may give strong Force with Aspirate Quality and not be heard very far, while a moderate degree of Force with a pure Normal Quality would fill a large auditorium. Loudness is force plus vibration. Force has three specific divisions, — (1) *Form*, (2) *Degree*, and (3) *Stress*, — which correspond respectively to the Emotive, Vital, and Mental natures, thus:

$$\text{Force} \left\{ \begin{array}{l} \text{Form Emotive} \\ \text{Degree Vital} \\ \text{Stress Mental} \end{array} \right\} \text{Man}$$

SECTION I. FORM

Form is the manner of exerting Force, and relates to the smoothness or abruptness with which a sound, word, or syllable is begun and ended. The manner reveals the motive, hence Form represents the Emotive nature. There are three Forms in nature, — (1) the *Effusive*, (2) the *Expulsive*, and (3) the *Explosive*, — which correspond to man's triune nature, thus :

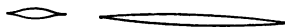
Form	{	Effusive	Emotive	} Man
		Expulsive	Mental	
		Explosive	Vital	

1. **Effusive Form.**

The **Effusive** is that Form of voice in which the Force is applied smoothly and evenly, so that the sound flows forth from the vocal organs without abruptness either in the opening or the closing. It is heard in nature in the moaning of the wind, the roar of the cataract, the plaintive notes of the dove, the mournful howl of a dog, the moan of a child, the sigh of pathos, or the groan of sorrow. It represents the Emotive nature of man, and is used to express his more serious or solemn states of mind, such as *pathos, sorrow, reverence, suppressed fear, awe*, etc.

The Effusive may be given in notes of song on a level line of pitch, or inflected in notes of speech which slide up and down the scale, as shown by the accompanying cuts. To acquire it the student should practice on the continuant sounds and indefinite syllables in notes of song and notes of speech.

Effusive Form, Notes of Song



Effusive Form, Notes of Speech

*Illustrative Selection.*

NOTE. The Effusive Form and Long Quantity are closely associated. The student will do well to underscore the words embodying the sentiment of the selection, and give Effusive Form in Long Quantity on the

indefinite and mutable syllables composing those words, remembering always that the other words should be given in the ordinary Expulsive Form.

MY SHIPS

ELLA WHEELER WILCOX

If all the ships I have at sea —
Should come a-sailing home to me,
Ah well! the harbor could not hold
So many ships as there would be,
If all my ships came home to me.

If half my ships now out at sea
Should come a-sailing home to me,
Ah well! I should have wealth as great
As any king that sits in state,
So rich the treasure there would be
In half my ships now out at sea.

If but one ship I have at sea
Should come a-sailing home to me,
Ah well! the storm clouds then might frown,
For if the others all went down,
Still rich and glad and proud I'd be,
If that one ship came home to me.

If that one ship went down at sea,
And all the others came to me,
Weighed down with gems and wealth untold,
Of riches, glory, honor, gold,
The poorest soul on earth I'd be,
If that one ship came not to me.

Oh, skies, be calm! oh, winds, blow free!
Blow all my ships safe home to me!
But if thou sendest some awrack,
To never more come sailing back,
Send any — all that skim the sea,
But send my love ship back to me.

2. **Expulsive Form.**

The **Expulsive** is that Form in which the Force is applied abruptly, so that the sound rushes forth from the vocal organs as in ordinary speech. It is heard in nature in the babbling brook, the chatter of birds, the prattle of children, and in the common conversation of all peoples in all languages. It represents the Mental nature of man, and is used to express his ordinary thoughts, as in *conversation, narration, didactic thought, gladness* and *patriotism*. To acquire a good Expulsive Form the student should practice the vowel sounds in notes of song and notes of speech, as indicated by the following figures, and read aloud with clear and distinct articulation the following illustrative selection.

Expulsive Form, Notes of Song



Expulsive Form, Notes of Speech

*Illustrative Selection.*

NOTE. The Expulsive corresponds to the Medium Quantity which should be given on all words not demanding a prolongation even though they are composed of continuant sounds. In other words, a syllable should not be unduly prolonged when no special significance is implied. It is very important to be able to read in a natural, colloquial manner. The following selection read aloud in such a manner will prove a good exercise for Expulsive Form.

CHARACTER OF WASHINGTON¹

DANIEL WEBSTER

America has furnished to the world the character of Washington! And if our American institutions had done nothing else, that alone would have entitled them to the respect of mankind. Washington! "First in war, first in peace, and first in the hearts of his countrymen!" Washington is all our own! The enthusiastic veneration and regard in which the people of the United States

¹ From the Second Bunker Hill Oration, delivered June 17, 1843.

hold him, prove them to be worthy of such a countryman ; while his reputation abroad reflects the highest honor on his country. I would cheerfully put the question to-day to the intelligence of Europe and the world, What character of the century, upon the whole, stands out in the relief of history, most pure, most respectable, most sublime ; and I doubt not, that, by a suffrage approaching to unanimity, the answer would be, Washington !

The structure now standing before us, by its uprightness, its solidity, its durability, is no unfit emblem of his character. His public virtues and public principles were as firm as the earth on which it stands ; his personal motives, as pure as the serene heaven in which its summit is lost. But, indeed, though a fit, it is an inadequate emblem. Towering high above the column which our hands have builded, beheld not by the inhabitants of a single city or a single state, but by all the families of man, ascends the colossal grandeur of the character and life of Washington. In all the constituents of the one, in all the acts of the other, in all its titles to immortal love, admiration, and renown, it is an American production. It is the embodiment and vindication of our transatlantic liberty. Born upon our soil, of parents also born upon it ; never for a moment having had sight of the Old World ; instructed, according to the modes of his time, only in the spare, plain, but wholesome elementary knowledge which our institutions provide for the children of the people ; growing up beneath and penetrated by the genuine influences of American society ; living from infancy to manhood and age amidst our expanding but not luxurious civilization ; partaking in our great destiny of labor, our long contest with unreclaimed nature and uncivilized man, our agony of glory, the war of Independence, our great victory of peace, the formation of the Union, and the establishment of the Constitution, — he is all, all our own ! Washington is ours.

I claim him for America. In all the perils, in every darkened moment of the state, in the midst of the reproaches of enemies and the misgivings of friends, I turn to that transcendent name for courage and for consolation. To him who denies or doubts whether our fervid liberty can be combined with law, with order, with the security of property, with the pursuits and advancement

of happiness ; to him who denies that our forms of government are capable of producing exaltation of soul and the passion of true glory ; to him who denies that we have contributed anything to the stock of great lessons and great examples ; — to all these I reply by pointing to Washington !

3. Explosive Form.

The **Explosive** is that Form in which the Force is applied instantaneously, causing the sound to burst forth in a very abrupt and intense manner. It is heard in the crack of a whip, the stroke of a hammer, the report of a gun, a clap of thunder, a shout of triumph, and in the ringing laughter of children. Explosion implies the action of strong force ; hence this Form represents man's Vital nature. It is used to express those intense emotions in which physical vitality is aroused, such as *great earnestness, joy, defiance, alarm, terror, violent hate, or rage*. To acquire a strong Explosive Form the student should practice on syllables which open with tonic sounds, as *all, our, isle, out*, and on immutable syllables, which begin with the subtonics *b, d, and g*, and the atonics *p, t, and k*, in notes of song and notes of speech, as indicated in the following illustrative figures :

Explosive Form, Note of Song



Explosive Form, Note of Speech



Illustrative Selection.

NOTE. The Explosive Form corresponds to Short Quantity, though it may be appropriately given with longer Quantity, as in the case of an excited call, a cry of joy, or a shout of triumph. The student should remember that, even in sentiments requiring this Form, very few words are to be given in the Explosive. In the following selection such words as "Youngmen, ahoy!" "Beware!" given in Explosive Form would be quite sufficient to convey the intense sentiment of the piece. In all cases the Form should change to express the changing sentiments of the selection.

THE POWER OF HABIT

JOHN B. GOUGH

I remember once riding from Buffalo to the Niagara Falls. I said to a gentleman, "What river is that, sir?"

"That," he said, "is Niagara River."

"Well, it is a beautiful stream," said I; "bright and fair and glassy. How far off are the rapids?"

"Only a mile or two," was the reply.

"Is it possible that only a mile from us we shall find the water in the turbulence which it must show near the falls?"

"You will find it so, sir." And so I did find it; and the first sight of Niagara I shall never forget.

Now launch your bark on that Niagara River; it is bright, smooth, beautiful, and glassy. There is a ripple at the bow; the silver wake you leave behind adds to your enjoyment. Down the stream you glide, oars, sails, and helm in proper trim, and you set out on your pleasure excursion.

Suddenly some one cries out from the bank, "*Young men, ahoy!*"

"What is it?"

"*The rapids are below you.*"

"Ha! ha! we have heard of the rapids; but we are not such fools as to get there. If we go too fast, then we shall up with the helm, and steer to the shore; we will set the mast in the socket, hoist the sail, and speed to the land. Then on, boys; don't be alarmed, there is no danger."

"YOUNG MEN, AHOY THERE!"

"What is it?"

"THE RAPIDS ARE BELOW YOU."

"Ha! ha! we will laugh and quaff; all things delight us. What care we for the future! No man ever saw it. Sufficient for the day is the evil thereof. We will enjoy life while we may; we will catch pleasure as it flies. This is enjoyment; time enough to steer out of danger when we are sailing swiftly with the current."

"YOUNG MEN, AHOY!"

"What is it?"

"BEWARE! BEWARE! THE RAPIDS ARE BELOW YOU!"

Now you see the water foaming all around. See how fast you pass that point! Up with the helm! Now turn! Pull hard! *Quick!* QUICK! QUICK! *pull hard for your lives!* pull till the blood starts from your nostrils, and the veins start like whipcords upon your brow! Set the mast in the socket! hoist the sail! ah! ah! it is too late! *Shrieking, HOWLING, BLASPHEMING, over they go.*

Thousands go over the rapids of intemperance every year through *the power of habit*, crying all the while, "When I find out that it is injuring me, I will give it up!"

4. Combinations of Form and Quality.

We have now had three vocal elements and can begin to make combinations showing the more delicate shadings of thought and emotion as each Quality is modified by the Form in which it is given. For the special guidance of the student and the teacher, and without entering into a discussion of the philosophy embodied, we subjoin a complete table of the combinations of Form and Quality showing the appropriate class of sentiments for each combination. Because of its importance in the work of analysis, preparatory to expressive reading and speaking, we term this the "Multiplication Table" of Elocution. It should be thoroughly committed to memory for ready use in the analysis of any selection, and faithfully applied in the vocal interpretation of it.

"MULTIPLICATION TABLE" OF ELOCUTION

Normal Quality	{	Effusive Form = Solemnity, tranquillity, pathos.
		Expulsive " = Narration, didactic thought, gladness.
		Explosive " = Joy, laughter, great earnestness.
Orotund Quality	{	Effusive " = Reverence, sublimity, devotion.
		Expulsive " = Grandeur, patriotism, lofty oratory.
		Explosive " = Courage, defiance, alarm.
Oral Quality	{	Effusive " = Sickness, feebleness, idiocy.
		Expulsive " = Timidity, languor, fatigue.

Nasal Quality	{ Effusive “	= Droll pathos, indifference, laziness.
	{ Expulsive “	= Irony, mimicry, buffoonery.
	{ Explosive “	= A sharp taunt or snarl of contempt.
Falsetto Quality	{ Effusive “	= Senility, whining, whimpering.
	{ Expulsive “	= Ecstatic delight, unrestrained weeping.
	{ Explosive “	= A scream of joy, fright, or pain.
Guttural Quality	{ Expulsive “	= Impatience, scorn, hate, revenge.
	{ Explosive “	= Violent hate, anger, or rage.
Pectoral Quality	{ Effusive “	= Deepest solemnity, awe, veneration.
	{ Expulsive “	= Dread, amazement, horror.
Aspirate Quality	{ Effusive “	= Stillness, secrecy, suppressed fear.
	{ Expulsive “	= Sudden fear, stealthiness, secret command.
	{ Explosive “	= Intense fear, terror, consternation.

5. Vocal Exercises.

(1) *For Effusive Form.* Give the continuant tonics, *a* in *ale*, *a* in *arm*, *a* in *all*, *e* in *eve*, and *o* in *old* with notes of song in all the Qualities admitting of Effusive Form. Repeat with notes of speech in alternate rising and falling inflections.

(2) *For Expulsive.* Give all the above-named continuant tonics with notes of song in all the Qualities. Give the same and their illustrative words with notes of speech in all the Qualities.

(3) *For Explosive.* Give the same sounds and the words *all*, *pull*, *toll*, *bell*, *dong*, with notes of song in Normal and Orotund Qualities. Give the same with notes of speech.

NOTE. It will be observed that the drills in vocal culture are made up of the elements of expression. It is suggested that the student keep in mind the meaning of these combinations of Forms and Qualities even while he is practicing the exercises, and thus familiarize himself with the “sound and sense” while tuning the vocal organs for the art of expression. To this end he will find the above table of combinations helpful.

Illustrative selection for all Forms.

NOTE. The illustration here used should be analyzed by the student under the direction of the teacher, and the various thoughts and emotions expressed orally in their appropriate Forms.

A HERO OF THE FURNACE ROOM

ANONYMOUS

The duty of the boiler-makers on warships is of the most dangerous nature. In action, between actions, and out of action the repairs that they are called upon at a moment's notice to effect are sufficient to send a chill of fear through the hearts of most men. They will creep right inside a boiler or furnace which had but a few moments before been full of boiling liquid or red-hot coals. They will screw up nuts and fasten bolts or repair leaking pipes or joints in places that other men would consider impossible to approach. While the ship's big guns are making the vessel tremble, and the enemy's shells are bursting in every direction, these men, with positively reckless fearlessness, will venture down into the bowels of the fighting ship, amid roaring machinery, hissing steam, and flaming fires, to rectify an accident which, unrepaired, might send the ship and all her human freight to the bottom more surely and more quickly than shell or shot from the best guns of the enemy. These men are heroes.

The *Castine*, when she went to work to batter the walls of San Juan, carried on board three of these boiler-makers, Fish, another, and one Huntley, of Norfolk, Virginia. The *Castine* went into action under full steam, her triple screws revolving at the fullest speed, and her battery of eight guns started her quivering with excitement and the fierce delight of battle. The furnaces were heated almost to white heat, and the forced draught was urging the flames to greater heat, the boiling water to the higher production of steam, the engines to increasing revolutions. Suddenly, without expectation, without warning, far down in the furnace hole, unheard by officer or man, amid the din of battle, the thundering reverberations of exploding gunpowder, there arose a fierce hissing noise right inside one of the furnaces; and those who heard it trembled as no guns or shot or shell had power to make them tremble.

A socket bolt in the back connection at the very farthest interior extremity of the furnace had become loose. A leak had been sprung; the steam was pouring upon the fire, threatening in a few

moments to put it out and stop the progress of the ship if it did not have the more awful effect of causing a terrible explosion and annihilation!

The faces of the men below, in that moment of terrible suspense, blanched beneath the grime that covered them. None knew what to do save wait the awful coming of the shock they knew must come.

None? Nay, but there was one! The first to pull himself together, the first to whom returned the fear-driven senses, was Boiler-maker Huntley. His name does not appear on the navy list. Even his first name was unknown to his *confrère*, Fish. Only Boiler-maker Huntley, of Norfolk, Virginia; but that is enough, and his deed should be sufficient to find for him a niche in the annals of fame whenever and wherever the story of the United States and her navy is told.

One instant of startled horror — then, without hesitation, without trepidation, with stern-set jaws and fierce, devoted determination on every line of face and form —

“Turn off the force draught!” he cried.

“Goodness, Huntley, what are you going to do?”

“Bank the fire! Quick!”

“It’s certain death!”

“For one — unless, for all! Turn off the draught! Bank the fire!” The orders were carried out feverishly.

“Now a plank!”

And before they could stop him this hero had flung the plank into the furnace, right on top of the black coal with which it was banked, and had himself climbed and crawled over the ragged mass, far back to where the steam was rushing like some hissing devil from the loosened socket.

For three minutes he remained inside that fearful place, and then the work was done — the ship was saved — and his friends drew him out at the door. The force draught went to its work again, and in an instant the furnace was once more raging.

But what of Huntley? Scorched, scalded, insensible, well-nigh dead, he lay upon the iron floor of the furnace room, while around him stood his mates dousing him with water, and using every known means for his resuscitation. He did not die, but when once

more he opened his eyes, and was able to be carefully lifted into daylight, there arose such cheers from the throats of those dirty, grimy mates as never greeted taking of city or sinking of fleet.

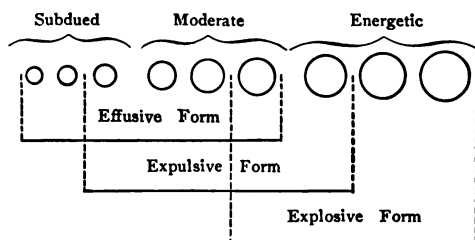
The story is briefly chronicled in the log of the *Castine*, and Huntley simply claims that he "did his duty." But while the United States remains a nation, so long as the banner bearing the silver stars on the field of blue, above alternate stripes of red and white, remains the symbol of purity, bravery, and patriotism to American hearts the whole world over ; so long, when her heroes are spoken of, one name should never be omitted, — that of Boiler-maker Huntley, of Norfolk, Virginia.

SECTION II. DEGREE

Degree of Force in Elocution is the amount of power with which sounds are sent forth from the vocal organs, and therefore represents the vital nature of man. Though this is a very simple element, a mastery of it is essential, since the entire audience, large or small, must at least hear the speaker in order to understand or appreciate his speech.

1. Scale of Force.

There are three divisions of Degree, — (1) *Subdued*, (2) *Moderate*, and (3) *Energetic*, which may be further divided, each into three degrees as represented in the following diagram :



The first degree of Subdued Force may be the faintest utterance audible to an audience, while the last degree of Energetic

Force may represent the most impassioned emotion of the speaker. This, like all scales in Elocution, is not absolute but relative, and is dependent upon (1) *the individuality of the speaker*, (2) *the acoustic properties of the auditorium*, and (3) *the thought or emotion to be expressed*.

(1) Each individual has a natural or acquired range of vocal strength which is measured by his own scale of Degrees of Force. A weak-voiced person should not strain to the scale of a more vital speaker; nor should the strong-voiced speaker fall into the habit of reducing his Force to a weak, timid utterance.

(2) Acoustic conditions are dependent first, upon the size and shape of the auditorium, and second, on whether or not it is filled with an audience. The speaker must at the start observe the size of his auditorium and adjust his scale accordingly. He must overcome echo, due to the shape of the room and to its furnishings, by a proper scale of Degrees, remembering always to adapt his scale to the audience, large or small.

(3) The scale thus established, the speaker must remember that the different Degrees of Force express differing intensities of thought and feeling. These may be determined by observing the analogy between the three Forms of Force and the three Degrees of Force as indicated by the above diagram. To illustrate: the gentler emotions, such as *timidity*, *tranquillity*, *pathos*, *reverence*, or *veneration*, are given in Subdued or Moderate Degrees; those states of mind expressed in *ordinary conversation*, *didactic thought*, *gladness*, *patriotism*, *amazement*, *scorn*, or *hate*, range through the last of Subdued, the Moderate, and a part of Energetic; while the more intense passions, such as *ecstatic joy*, *defiance*, *alarm*, *terror*, or *rage*, require the strongest Degree of Moderate and the Energetic Degrees of Force. By further associating Quality, Form, and Degree of Force, the student may easily determine the proper expression of all the sentiments he may wish to interpret.

2. **Illustrative Selections.**(1) *For Subdued Degree.*

NOTE. While Subdued Force is in general appropriate to these selections, the student should take into account the range of Subdued and Moderate explained above, and change those Degrees to suit the sentiments. Nothing would be more monotonous than to use one Degree of Force through an entire selection.

CROSSING THE BAR

ALFRED LORD TENNYSON

Sunset and evening star,
 And one clear call for me!
 And may there be no moaning of the bar,
 When I put out to sea.

But such a tide as moving seems asleep,
 Too full for sound and foam,
 When that which drew from out the boundless deep
 Turns again home.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell,
 When I embark;

For tho' from out our bourne of Time and Place
 The flood may bear me far,
 I hope to see my Pilot face to face
 When I have crost the bar.

THE GRIEF OF OPHELIA

WILLIAM SHAKESPEARE

O, what a noble mind is here o'erthrown!
 Th' expectancy and rose of the fair State,
 The glass of fashion and the mould of form,
 Th' observed of all observers, — quite, quite down!
 And I, of ladies most deject and wretched,

That sucked the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh ;
O, woe is me,
T' have seen what I have seen, see what I see !

(2) *For Moderate Degree.*

NOTE. Observe the range as well as the limitation of Moderate Force, and vary its degrees to suit the demands of the following selection. The figure (p. 118) shows that all three of the Forms may be found in the Moderate Degree of Force.

DEDICATION OF GETTYSBURG CEMETERY

ABRAHAM LINCOLN

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

We are met on a great battlefield of that war. We have met to dedicate a portion of it as the final resting-place of those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far beyond our power to add or detract. The world will little note, nor long remember, what we say here ; but it can never forget what they did here.

It is for us, the living, rather to be dedicated to the unfinished work that they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us ; that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion ; that we here highly resolve that these dead shall not have died in vain ; that this nation shall, under God, have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

The royal blood of Tudor. In my veins
It flows as pure a stream as in your own.
O! for God's pity, stand not so estranged
And inaccessible, like some tall cliff,
Which the poor shipwreck'd mariner in vain
Struggles to seize, and labours to embrace.

Eliza. What would you say to me, my Lady Stuart?
You wish'd to speak with me; and I, forgetting
The Queen, and all the wrongs I have sustain'd,
Fulfil the pious duty of the sister,
And grant the boon you wish'd for of my presence.
Yet I, in yielding to the generous feelings
Of magnanimity, expose myself
To rightful censure, that I stoop so low:
For well you know, you would have had me murder'd.

Mary. O! how shall I begin? O, how shall I
So artfully arrange my cautious words,
That they may touch, yet not offend your heart?
I am a Queen, like you, yet you have held me
Confined in prison. As a suppliant
I came to you, yet *you* in me insulted
The pious use of hospitality;
Slighting in me the holy law of nations,
Immured me in a dungeon, tore from me
My friends and servants; to unseemly want
I was exposed, and hurried to the bar
Of a disgraceful, insolent tribunal.
No more of this: in everlasting silence
Be buried all the cruelties I suffer'd!
See, I will throw the blame of all on fate;
'Twas not your fault, no more than it was mine:
An evil spirit rose from the abyss,
To kindle in our hearts the flames of hate,
By which our tender youth had been divided:
It grew with us, and bad, designing men
Fann'd with their ready breath the fatal fire.
Now stand we face to face: now, sister, speak;

Name but my crime, I'll fully satisfy you :
 Alas ! had you vouchsafed to hear me then,
 When I so earnest sought to meet your eye,
 It never would have come to this, nor would,
 Here in this mournful place, have happen'd now
 This so distressful, this so mournful meeting.

Eliza. My better stars preserved me. I was warn'd,
 And laid not to my breast the poisonous adder !
 Accuse not fate ! your own deceitful heart
 It was, the wild ambition of your House.
 But God is with me, and the haughty foe
 Has not maintain'd the field. The blow was aim'd
 Full at my head, but yours it is which falls !

Mary. I'm in the hand of Heaven. You never will
 Exert so cruelly the power it gives you.

Eliza. Who shall prevent me ? Say, did not your uncle
 Set all the Kings of Europe the example,
 How to conclude a peace with those they hate ?
 Force is my only surety ; no alliance
 Can be concluded with a race of vipers.

Mary. O, this is but your wretched, dark suspicion !
 For you have constantly regarded me
 But as a stranger, and an enemy.
 Had you declared me heir to your dominions,
 As is my right, then gratitude and love
 In me had fix'd, for you, a faithful friend
 And kinswoman.

Eliza. Your friendship is abroad.
 Name *you* my successor ! The treacherous snare !
 That in my life you might seduce my people ;
 And, like a sly Armida, in your net
 Entangle all our noble English youth ;
 That all might turn to the new rising Sun,
 And I —

Mary. O sister, rule your realm in peace :
 I give up every claim to these domains :
 Alas ! the pinions of my soul are lamed ;

Greatness entices me no more : your point
 Is gain'd ; I am but Mary's shadow now ;
 My noble spirit is at last broke down
 By long captivity : you've done your worst .
 On me ; you have destroy'd me in my bloom !
 Now end your work, my sister ; speak at length
 The word, which to pronounce has brought you hither ;
 For I will ne'er believe that you are come
 To mock unfeelingly your hapless victim.
 Pronounce this word ; say, " Mary, you are free :
 You have already felt my power ; learn now
 To honour too my generosity."
 Say this, and I will take my life, will take
 My freedom, as a present from your hands.
 One word makes all undone ; I wait for it :
 O, let it not be needlessly delay'd :
 Woe to you, if you end not with this word !
 For, should you not, like some divinity
 Dispensing noble blessings, quit me now,
 Then, sister, not for all this island's wealth,
 For all the realms encircled by the deep,
 Would I exchange my present lot for yours.

Eliza. And you confess at last, that you are conquer'd.
 Are all your schemes run out ? no more assassins
 Now on the road ? will no adventurer
 Attempt again, for you, the sad achievement ?
 Yes, madam, it is over : you'll seduce
 No mortal more. The world has other cares ;
 None is ambitious of the dangerous honour
 Of being your fourth husband : you destroy
 Your wooers like your husbands.

Mary. Sister, sister !
 Grant me forbearance, all ye powers of Heaven !

Eliza. Those then, my Lord of Leicester, are the charms
 Which no man with impunity can view,
 Near which no woman dare attempt to stand ?
 In sooth, this honour has been cheaply gain'd ;

She who to all is common may with ease
Become the common object of applause.

Mary. This is too much !

Eliza.

Eliza. You show us now, indeed,
Your real face ; till now 'twas but the mask.

Mary. My sins were human, and the faults of youth;
Superior force mislead me. I have never
Denied or sought to hide it : I despised
All false appearance as became a Queen :
The worst of me is known, and I can say
That I am better than the fame I bear.
Woe to you ! when, in time to come, the world
Shall draw the robe of honour from your deeds.
Virtue was not your portion from your mother ;
Well know we what it was which brought the head
Of Anna Boleyn to the fatal block.

Mary. I've supported

What human nature can support : farewell,
Lamb-hearted resignation ! passive patience,
Fly to thy native Heaven ! burst at length
Thy bonds, come forward from thy dreary cave,
In all thy fury, long-suppressèd rancour !
And thou, who to the anger'd basilisk
Impart'st the murderous glance, O, arm my tongue
With poison'd darts !

• • • • •

A bastard soils,
Profanes the English throne! The generous Britons
Are cheated by a juggler, whose whole figure
Is false and painted, heart as well as face!
If right prevailed, you now would in the dust
Before me lie, for I'm your rightful monarch!

[Elizabeth hastily quits the stage.

• • • • •

Gone hence in wrath!
She carries death within her heart! I know it.

Now I am happy! and at last,
 After whole years of sorrow and abasement,
 One moment of victorious revenge!
 A weight falls off my heart, a weight of mountains;
 I plunged the steel in my oppressor's breast!

I have abased her before Leicester's eyes;
 He saw it, he was witness of my triumph.
 How I did hurl her from her haughty height!
 He saw it, and his presence strengthen'd me.

3. Vocal Culture in Degrees of Force.

(1) Give the sounds \bar{o} , \bar{i} , \bar{a} , and the words, "Mr. President, Ladies and Gentlemen," in all the Degrees of Force suitable to a room seating twenty-five persons; give the same in a scale for an audience of one hundred, five hundred, two thousand, and five thousand respectively.

(2) Give sounds, words, and sentences in Effusive Form in all the degrees of Subdued and Moderate Force in a room seating five hundred people.

(3) Give the same in Expulsive Form, last degree of Subdued, Moderate, and first degree of Energetic Force.

(4) Give the same in Explosive Form in last degree of Moderate and all the degrees of Energetic Force.

(5) Apply the scale of Force to each Quality in Expulsive Form, using the continuant sounds \bar{e} , \bar{o} , \bar{a} .

(6) Give \bar{a} , \bar{e} , \bar{i} , \bar{o} , \bar{u} , through all Degrees of Force, with notes of speech alternating in rising and falling inflections.

The student should vary these exercises and give them according to his strength and needs, and should not forget the suggestions (p. 12) in regard to the mental condition implied in the tones used.

Selection for all Degrees of Force.

NOTE. Here the student has opportunity for a free use of his knowledge of all the elements thus far studied; and since impression must

come before expression he should work out a clear conception of the thoughts, emotions, and passions of the whole selection. Conceptions of teachers and students will differ (and herein lies a great charm of the study of elocution), but the conception once determined upon, the laws of expression are definite enough to test the skill of the reader or speaker who tries to give that conception to his audience.

MARY'S NIGHT RIDE¹

GEORGE W. CABLE

Mary Richling, the heroine of the story, was the wife of John Richling, a resident of New Orleans. At the breaking out of the Civil War she went to visit her parents in Milwaukee. About the time of the bombardment of New Orleans she received news of the dangerous illness of her husband, and she decided at once to reach his bedside, if possible. Taking with her, her baby daughter, a child of three years, she proceeded southward, where, after several unsuccessful attempts to secure a pass, she finally determined to break through the lines.

About the middle of the night Mary Richling was sitting very still and upright on a large, dark horse that stood champing his Mexican bit in the black shadow of a great oak. Alice rested before her, fast asleep against her bosom. Mary held by the bridle another horse, whose naked saddle-tree was empty. A few steps in front of her the light of the full moon shone almost straight down upon a narrow road that just there emerged from the shadow of woods on either side, and divided into a main right fork and a much smaller one that curved around to Mary's left. Off in the direction of the main fork the sky was all aglow with camp-fires. Only just here on the left there was a cool and grateful darkness.

She lifted her head alertly. A twig crackled under a tread, and the next moment a man came out of the bushes at the left, and without a word took the bridle of the led horse from her fingers and vaulted into the saddle. The hand that rested a moment on the cantle as he rose grasped a "navy six." He was dressed in

¹ From *Dr. Sevier*.

dull homespun, but he was the same who had been dressed in blue. He turned his horse and led the way down the lesser road.

"If we'd gone on three hundred yards further," he whispered, falling back and smiling broadly, "we'd 'a' run into the pickets. I went nigh enough to see the videttes settin' on their hosses in the main road. This here ain't no road; it just goes up to a nigger quarters. I've got one o' the niggers to show us the way."

"Where is he?" whispered Mary; but before her companion could answer, a tattered form moved from behind a bush a little in advance and started ahead in the path, walking and beckoning. Presently they turned into a clear, open forest, and followed the long, rapid, swinging stride of the negro for nearly an hour. Then they halted on the bank of a deep, narrow stream. The negro made a motion for them to keep well to the right when they should enter the water. The white man softly lifted Alice to his arms, directed and assisted Mary to kneel in her saddle, with her skirts gathered carefully under her, and so they went down into the cold stream, the negro first, with arms outstretched above the flood; then Mary, and then the white man, — or, let us say plainly, the spy — with the unawakened child on his breast. And so they rose out of it on the farther side without a shoe or garment wet, save the rags of their dark guide.

Again they followed him, along a line of stake-and-rider fence, with the woods on one side and the bright moonlight flooding a field of young cotton on the other. Now they heard the distant baying of house-dogs, now the doleful call of the chuck-will's-widow, and once Mary's blood turned, for an instant, almost to ice at the unearthly shriek of the hoot-owl just above her head. At length they found themselves in a dim, narrow road, and the negro stopped.

"Dess keep dish yeh road fo' 'bout half mile, an' you strak 'pon de broad, main road. Tek de left, an' you go whah yo' fancy tek you."

"Good-by," whispered Mary.

"Good-by, Miss," said the negro, in the same low voice; "good-by, boss; don't you fo'git you promise tek me thoo to de Yankee' when you come back. I 'feered you gwine fo'git it, boss."

The spy said he would not, and they left him. The half mile was soon passed, though it turned out to be a mile and a half, and at length Mary's companion looked back, as they rode single file with Mary in the rear, and said softly :

"There's the road," pointing at its broad, pale line with his six-shooter.

As they entered it and turned to the left, Mary, with Alice again in her arms, moved somewhat ahead of her companion, her indifferent horsemanship having compelled him to drop back to avoid a prickly bush. His horse was just quickening his pace to regain the lost position, when a man sprang up from the ground on the farther side of the highway, snatched a carbine from the earth and cried, "Halt !"

The dark recumbent forms of six or eight others could be seen, enveloped in their blankets, lying about a few red coals. Mary turned a frightened look backward and met the eyes of her companion.

"Move a little faster," said he, in a low, clear voice. As she promptly did so she heard him answer the challenge, as his horse trotted softly after hers.

"Don't stop us, my friend ; we're taking a sick child to the doctor."

"Halt, you hound !" the cry rang out ; and as Mary glanced back three or four men were just leaping into the road. But she saw also her companion, his face suffused with an earnestness that was almost an agony, rise in his stirrups with the stoop of his shoulders all gone, and wildly cry :

"Go !"

She smote the horse and flew. Alice woke and screamed.

"Hush, my darling," said the mother, laying on the withe ; "mamma's here. Hush, darling, mamma's here. Don't be frightened, darling baby. O God, spare my child !" and away she sped.

The report of a carbine rang out and went rolling away in a thousand echoes through the wood. Two others followed in sharp succession, and there went close by Mary's ear the waspish whine of a minie-ball. At the same moment she recognized, once,—twice,—thrice,—just at her back where the hoofs of her companion's horse were clattering—the tart rejoinders of his navy six.

"Go!" he cried again. "Lay low! lay low! cover the child!" But his words were needless. With head bowed forward and form crouched over the crying, clinging child, with slackened rein and fluttering dress, and sun-bonnet and loosened hair blown back upon her shoulders, with lips compressed and silent prayers, Mary was riding for life and liberty and her husband's bedside.

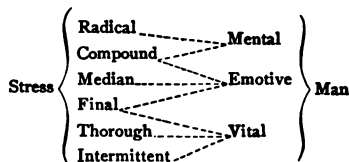
"Go on! Go on!" cried the voice behind; "they're — saddling up! Go! go! We're goin' to make it! We're goin' to make it! Go-o-o!"

And they made it!

SECTION III. STRESS

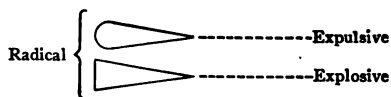
Stress is the location of the strongest portion of a given degree of Force upon a certain part of the sound or syllable. A shifting of this location changes the sense of the phrase. To illustrate: if, in answering a direct question, the word "no" be given with the main Force on the first part of that monosyllable, it is a simple negative answer; now place the strongest Force on the last part of the word and the impression of determination or impatience is given; place it upon the first and last parts and it becomes irony or sarcasm; with the strength applied to the middle of the word it becomes pathetic or mournful; give the same Force throughout and it means a call; and finally, if the Force be applied tremulously, the utterance shows feebleness or agitation. It is evident that each change of the location of Force adds a new significance to the word "no." These illustrations prove our proposition; and accepting it as a fact, we must know exactly the significance of each Stress and be guided by that knowledge in our study of expression. Broadly speaking, Stress belongs to the Mental Nature, but its varieties and kinds represent all three of the natures of man.

There are six Stresses, — (1) *Radical*, (2) *Final*, (3) *Compound*, (4) *Median*, (5) *Thorough*, and (6) *Intermittent*. Their relation to the Triune Nature is shown as follows :



1. **Radical Stress.**

The **Radical** is that Stress in which the Force is applied strongest on the first part of the sound, syllable, or word, as shown in the following cuts :



It is heard in the tick of a clock, the tap of a drum, the clapping of hands, the report of a gun, and in animated conversation. It is the ordinary Stress which conveys the meaning of the language, while each of the other Stresses conveys some special emotion or gives vitality to specially emphatic words ; it therefore belongs to the Mental division of Man's Triune Nature. It is given with the Expulsive and Explosive Forms, and is used to express *narration, joy, patriotism, courage, hate, anger, or dread*, according to the Quality of voice in which it is given.

The Radical Stress gives clearness and brilliancy to vocal utterance ; it gives a clean-cut edge to words, makes them penetrate space and fall with precision and force upon the ear of the audience. It is the most commonly used of the Stresses, and by its definiteness and clearness in impressing the ear it adds great charm to conversation and to public speech.

Illustrative Selection.

NOTE. In reading the following selection the students should make clean-cut, definite strokes of voice at the beginning of the accented syllables throughout. As Radical is the Stress most frequently used, it should be practiced assiduously.

HAMLET'S ADVICE TO THE PLAYERS

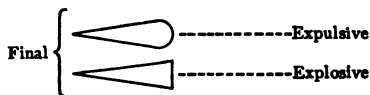
WILLIAM SHAKESPEARE

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-Herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

2. **Final Stress.**

The **Final** is that Stress in which the Force is applied more strongly to the last part of the sound, syllable, or word, as indicated by the following cuts :



It is heard in a sneeze, a hiccough, in the premonitory growl and angry snap of a dog, in the scoff of disgust, or in the determined tones of a resolute, self-willed person. It is one of the pivotal Stresses, and represents about equally the Mental and Emotive Natures of Man, when the thought has a very *determined, self-assertive, or insistent motive* impelling its utterance. It is given only with the Expulsive and Explosive Forms of Voice, as shown in the above cuts, and is used to express *determination, defiance, peevishness, snarling, fright, revenge, amazement, or terror* according to the Quality in which it is given.

Illustrative Selection.

NOTE. In the following selection certain words, a few of which we have underscored, show great determination and firm resolve. Such words should be read with the Final Stress, which gives an expression of firmness and insistency.

HENRY V TO HIS TROOPS

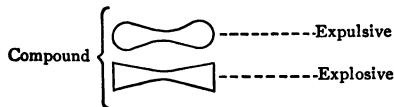
WILLIAM SHAKESPEARE

Once more into the breach, dear friends, once more ;
 Or close the wall up with our English dead.
 In peace there's nothing so becomes a man
 As modest stillness and humility :
 But when the blast of war blows in our ears,
 Then imitate the action of the tiger ;
Stiffen the sinews, summon up the blood,

Disguise fair nature with hard-favour'd rage ;
 Then lend the eye a terrible aspect ;
 Let it pry through the portage of the head
 Like the brass canon ; let the brow o'erwhelm it,
 As fearfully as doth a galled rock
 O'erhang and jutty his confounded base,
 Swill'd with the wild and wasteful ocean.
 Now set the teeth and stretch the nostril wide,
 Hold hard the breath and bend up every spirit
 To his full height. On, on, you noble English,
 Whose blood is fet from fathers of war-proof !
 Fathers that, like so many Alexanders,
 Have in these parts from morn till even fought
 And sheathed their swords for lack of argument :
 Dishonour not your mothers ; now attest
 That those whom you call'd fathers did beget you.
 Be copy now to men of grosser blood,
 And teach them how to war. And you, good yeomen,
 Whose limbs were made in England, show us here
 The mettle of your pasture ; let us swear
 That you are worth your breeding ; which I doubt not ;
 For there is none of you so mean and base,
 That hath not noble lustre in your eyes.
 I see you stand like greyhounds in the slips,
 Straining upon the start. The game's afoot :
 Follow your spirit, and upon this charge
 Cry " God for Harry, England, and Saint George ! "

3. Compound Stress.

In the **Compound Stress** the Force is placed upon the first and last parts of the sound. It may be given in either the Expulsive or the Explosive Form :



It is heard in mimicry, mocking laughter, taunt, or whenever one is impelled by a satirical motive. It is also a pivotal Stress (p. 132), and represents about equally the Emotive and Vital Natures. It is a "double-faced" Stress, and is characteristic of falsity of statement or ironical motive, and is used to express *irony, sarcasm, ridicule, mockery, satire, taunt, derision*.

Illustrative Selection.

NOTE. A few words given in Compound Stress will tinge with sarcasm or irony the whole selection. Let the student seek out these expressive words and apply this stress to them; we have underscored a few of them.

THE IRISH DISTURBANCE BILL

DANIEL O'CONNELL

I do not rise to fawn or cringe to this house. I do not rise to supplicate you to be merciful toward the nation to which I belong, — toward a nation which, though subject to England, yet is distinct from it. It is a distinct nation; it has been treated as such by this country, as may be proved by history, and by seven hundred years of tyranny.

I call upon this house, as you value the liberty of England, not to allow the present nefarious bill to pass. In it are involved the liberties of England, the liberty of the press, and of every other institution dear to Englishmen. Against the bill I protest in the name of this Irish people, and in the face of Heaven. I treat with scorn the puny and pitiful assertions that grievances are not to be complained of, that our redress is not to be agitated! for, in such cases, remonstrances cannot be too strong, agitation cannot be too violent, to show to the world with what injustice our fair claims are met, and under what tyranny the people suffer.

There are two frightful clauses in this bill. The one which does away with trial by jury, and which I have called upon you to baptize: you call it a court-martial, — a mere nickname; I stigmatize it as a revolutionary tribunal. What, in the name of Heaven, is it, if it is not a revolutionary tribunal?

It annihilates the trial by jury; it drives the judge from his bench, — the man who, from experience, could weigh the nice and delicate points of a case; who could discriminate between the straightforward testimony and the suborned evidence; who could see, plainly and readily, the justice or injustice of the accusation.

It turns out this man who is free, unshackled, unprejudiced, who has no previous opinions to control the clear exercise of his duty. You do away with that which is more sacred than the throne itself, — that for which your King reigns, your Lords deliberate, your Commons assemble.

If ever I doubted before of the success of our agitation for repeal, this bill, this infamous bill, the way in which it has been received by the House, the manner in which its opponents have been treated, the personalities to which they have been subjected, the yells with which one of them has this night been greeted, — all these things dissipate my doubts, and tell me of its complete and early triumph.

Do you think those yells will be forgotten? Do you suppose their echo will not reach the plains of my injured and insulted country; that they will not be whispered in her green valleys, and heard from her lofty hills?

Oh, they will be heard there! Yes; and they will not be forgotten. The youth of Ireland will bound with indignation; they will say, "We are eight millions; and you treat us thus, as though we were no more to your country than the isle of Guernsey or of Jersey!"

I have done my duty; I stand acquitted to my conscience and my country; I have opposed this measure throughout; and I now protest against it as harsh, oppressive, uncalled for, unjust, — as establishing an infamous precedent by retaliating crime against crime, — as tyrannous, cruelly and vindictively tyrannous.

4. **Median Stress.**

The **Median** is that stress in which the main Force is placed upon the middle of the sound, producing a swell of the voice which may be gentle or intense according to the sentiment

expressed. It may be given with notes of song and speech in various lengths of Quantity, and with the Effusive Form only, as represented in the following cut :



It is heard in nature in the moaning wind, the howl of a dog, the groan of a child, the swelling notes of the pipe organ, and in the sigh of pathos or sorrow. The Median is a distinctly Emotive Stress and may be used to express those sentiments or emotions already ascribed to the Effusive Form and its appropriate Qualities (see table, p. 114), such as *solemnity, reverence, weakness, indifference, whining, awe, secrecy*, etc.

Illustrative Selection.

NOTE. In practicing for Median Stress strive for smoothness and evenness of tone, and for swelling notes, not abrupt tones. Seek out the expressive words, those which best reflect the sentiment, and apply this Stress to them. We have underscored such words in the first stanza.

SAILING BEYOND SEAS

JEAN INGELow

Methought the stars were blinking bright,
 And the old brig's sails unfurled ;
 I said : " I will sail to my love this night,
 At the other side of the world."
 I stepp'd aboard — we sail'd so fast —
 The sun shot up from the bourn ;
 But a dove that perch'd upon the mast
 Did mourn, and mourn, and mourn.
O fair dove ! O fond dove !
 And dove with the white, white breast —
 Let me alone, the dream is my own,
 And my heart is full of rest.

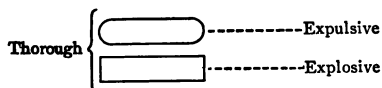
My true love fares on this great hill,
 Feeding his sheep for aye ;

I look'd in his hut, but all was still,
 My love was gone away.
 I went to gaze in the forest creek,
 And the dove mourn'd on apace ;
 No flame did flash, nor fair blue reek
 Rose up to show me his place.
 O last love ! O first love !
 My love with the true, true heart,
 To think I have come to this your home,
 And yet — we are apart !

My love ! He stood at my right hand,
 His eyes were grave and sweet ;
 Methought he said : “ In this far land,
 O, is it thus we meet ?
 Ah, maid most dear, I am not here ;
 I have no place, no part,
 No dwelling more by sea or shore,
 But only in thy heart.”
 O fair dove ! O fond dove !
 Till night rose over the bourn,
 The dove on the mast, as we sail'd fast,
 Did mourn, and mourn, and mourn.

5. Thorough Stress.

In the **Thorough Stress** the Force is applied throughout the sound or syllable with nearly uniform intensity. It may be given in the Expulsive and Explosive Forms with notes of speech and notes of song:



It is heard in the crowing of the cock, the lowing of cattle, the call of the herdsman, and the shout of victory, all of which sustain our classification of the Thorough as representing most strongly the Vital Nature of Man. It is used under conditions

implying distance to be overcome by a prolonged, calling utterance, and is the appropriate Stress for *ordinary calling*, *lofty appeal*, *apostrophe*, *a scream of fright*, and *a cry of rage or alarm*.

Illustrative Selection.

NOTE. In the selection chosen as an illustration only the calls and those parts addressed to the noisy crowd should be given in Thorough Stress. Continuant sounds and indefinite syllables of such parts most easily respond to this Stress.

HORATIUS AT THE BRIDGE

LORD MACAULAY

Now the Consul's brow was sad,
 And the Consul's speech was low,
 And darkly look'd he at the wall,
 And darkly at the foe :
 " Their van will be upon us
Before the bridge goes down ;
And, if they once may win the bridge,
What hope to save the town ? "

Then outspake brave Horatius,
 The captain of the gate :
 " To every man upon this Earth
 Death cometh soon or late.
 And how can man die better
 Than facing fearful odds
 For the ashes of his fathers
 And the temples of his gods ?

" Hew down the bridge, Sir Consul,
 With all the speed ye may ;
 I, with two more to help me,
 Will hold the foe in play, —
 In yon strait path a thousand

May well be stopp'd by three.
Now who will stand on either hand,
And keep the bridge with me?"

Then outspake Spurius Lartius, —
A Ramnian proud was he :
"Lo, I will stand at thy right hand,
And keep the bridge with thee."
And outspake strong Herminius, —
Of Titian blood was he :
"I will abide on thy left side,
And keep the bridge with thee."

"Horatius," quoth the Consul,
"As thou say'st, so let it be."
And straight against that great array
Forth went the dauntless Three.
Now, while the Three were tightening
Their harness on their backs,
The Consul was the foremost man
To take in hand an axe ;
And Fathers mix'd with Commons
Seized hatchet, bar, and crow,
And smote upon the planks above,
And loosed the props below.

Meanwhile the Tuscan army,
Right glorious to behold,
Came flashing back the noonday light,
Rank behind rank, like surges bright
Of a broad sea of gold.
Four hundred trumpets sounded
A peal of warlike glee,
As that great host, with measured tread,
And spears advanced, and ensigns spread,
Roll'd slowly towards the bridge's head,
Where stood the dauntless Three.

But now no sound of laughter
Was heard amongst the foes.
A wild and wrathful clamour
From all the vanguard rose.
Six spears' lengths from the entrance
Halted that mighty mass,
And for a space no man came forth
To win the narrow pass.

But, hark ! the cry is Astur :
And, lo ! the ranks divide ;
And the great lord of Luna
Comes with his stately stride.
Quoth he, " The she-wolf's litter
Stand savagely at bay ;
But will ye dare to follow,
If Astur clears the way ? "

Then, whirling up his broadsword
With both hands to the height,
He rush'd against Horatius,
And smote with all his might.
With shield and blade Horatius
Right deftly turn'd the blow ;
The blow, though turn'd, came yet too nigh ;
It miss'd his helm, but gash'd his thigh.
The Tuscans raised a joyful cry
To see the red blood flow.

He reel'd, and on Herminius
He lean'd one breathing-space,
Then, like a wild-cat mad with wounds,
Sprang right at Astur's face.
Through teeth and skull and helmet
So fierce a thrust he sped,
The good sword stood a handbreadth out
Behind the Tuscan's head.

But meanwhile axe and lever
Have manfully been plied,
And now the bridge hangs tottering
Above the boiling tide.
"Come back, come back, Horatius!"
Loud cried the Fathers all;
"Back, Lartius! back, Herminius!
Back, ere the ruin fall!"

Back darted Spurius Lartius;
Herminius darted back;
And, as they pass'd, beneath their feet
They felt the timbers crack;
But, when they turn'd their faces,
And on the further shore
Saw brave Horatius stand alone,
They would have cross'd once more.
But, with a crash like thunder,
Fell every loosen'd beam,
And, like a dam, the mighty wreck
Lay right athwart the stream;
And a long shout of triumph
Rose from the walls of Rome,
As to the highest turret-tops
Was splash'd the yellow foam.

Alone stood brave Horatius,
But constant still in mind, —
Thrice thirty thousand foes before,
And the broad flood behind.
"Down with him!" cried false Sextus,
With a smile on his pale face;
"Now yield thee," cried Lars Porsena,
"Now yield thee to our grace!"

Round turn'd he, as not deigning
Those craven ranks to see;
Nought spake he to Lars Porsena,

To Sextus nought spake he ;
But he saw on Palatinus
The white porch of his home ;
And he spake to the noble river
That rolls by the towers of Rome :

“ O Tiber ! Father Tiber !
To whom the Romans pray,
A Roman's life, a Roman's arms,
Take thou in charge this day ! ”
So he spake, and, speaking, sheathed
The good sword by his side,
And, with his harness on his back,
Plunged headlong in the tide.

No sound of joy or sorrow
Was heard from either bank,
But friends and foes in dumb surprise,
With parted lips and straining eyes,
Stood gazing where he sank ;
And, when above the surges
They saw his crest appear,
All Rome sent forth a rapturous cry,
And even the ranks of Tuscany
Could scarce forbear to cheer.

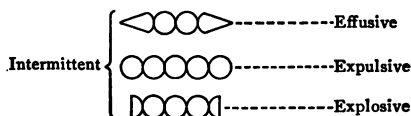
But fiercely ran the current,
Swoll'n high by months of rain,
And fast his blood was flowing ;
And he was sore in pain,
And heavy with his armour,
And spent with changing blows ;
And oft they thought him sinking,
But still again he rose.

And now he feels the bottom ; —
Now on dry earth he stands ;
Now round him throng the Fathers

To press his gory hands.
 And, now with shouts and clapping,
 And noise of weeping loud,
 He enters through the River Gate,
 Borne by the joyous crowd.

6. Intermittent Stress.

The **Intermittent** is that Stress in which the main Force is applied in alternating impulses throughout the sound or word. It may be given in all three of the Forms of Force with either notes of song or notes of speech:



It is heard whenever the body becomes tremulous, as in the chilling effect of cold or under the excitement of extreme fright or ecstasy. One speaking while riding in a wagon over a rough street would vocalize in an unavoidable Intermittent Stress. Since it is an expressional result of physical conditions it represents the Vital Nature of Man, and is used to express *tenderness, deep pathos, ecstatic joy, deep reverence, feebleness, whimpering, rage, horror, and intense fear*, according to the Quality and Form used.

Illustrative Selection.

NOTE. The tender and pathetic parts of the following selection will be found to respond easily to this Stress. Remember that Intermittent is the broken, tearful voice of grief or other great excitement. Once in possession of this Stress the student should avoid its excessive use.

THE SOLDIER'S REPRIEVE

R. D. C. ROBBINS

"I thought, Mr. Allan, when I gave my Bennie to his country, that not a father in all this broad land made so precious a gift,—no, not one. The dear boy only slept a minute, just one little

minute, at his post ; I know that was all, for Bennie never dozed over a duty. How prompt and reliable he was ! I know he only fell asleep one little second ; — he was so young, and not strong, that boy of mine ! Why, he was as tall as I, and only eighteen ! and now they shoot him because he was found asleep when doing sentinel duty ! Twenty-four hours, the telegram said, — only twenty-four hours. Where is Bennie now ? ”

“ We will hope with his heavenly Father,” said Mr. Allan, soothingly.

“ Yes, yes ; let us hope ; God is very merciful ! ”

“ ‘ I should be ashamed, father ! ’ Bennie said, ‘ when I am a man, to think I never used this great right arm ’ — and he held it out so proudly before me — ‘ for my country, when it needed it ! Palsy it rather than keep it at the plow ! ’

“ ‘ Go, then, go, my boy,’ I said, ‘ and God keep you ! ’ God has kept him, I think, Mr. Allan ! ” and the farmer repeated these last words slowly, as if, in spite of his reason, his heart doubted them.

“ Like the apple of His eye, Mr. Owen, doubt it not ! ”

Blossom sat near them listening, with blanched cheek. She had not shed a tear. Her anxiety had been so concealed that no one had noticed it. She had occupied herself mechanically in the household cares. Now she answered a gentle tap at the kitchen door, opening it to receive from a neighbor's hand a letter. “ It is from him,” was all she said.

It was like a message from the dead ! Mr. Owen took the letter, but could not break the envelope, on account of his trembling fingers, and held it toward Mr. Allan, with the helplessness of a child.

The minister opened it, and read as follows :

“ DEAR FATHER : — When this reaches you, I shall be in eternity. At first, it seemed awful to me ; but I have thought about it so much now, that it has no terror. They say they will not bind me, nor blind me ; but that I may meet my death like a man. I thought, father, it might have been on the battlefield, for my country, and that, when I fell, it would be fighting gloriously ; but to be shot down like a dog for nearly betraying it, — to die for neglect of

duty! O father, I wonder the very thought does not kill me! But I shall not disgrace you. I am going to write you all about it; and when I am gone, you may tell my comrades. I cannot now.

"You know I promised Jemmie Carr's mother I would look after her boy; and, when he fell sick, I did all I could for him. He was not strong when he was ordered back into the ranks, and the day before that night, I carried all his luggage, besides my own, on our march. Toward night we went in on double-quick, and though the luggage began to feel very heavy, everybody else was tired too; and as for Jemmie, if I had not lent him an arm now and then, he would have dropped by the way. I was all tired out when we came into camp, and then it was Jemmie's turn to be sentry, and I would take his place; but I was too tired, father. I could not have kept awake if a gun had been pointed at my head; but I did not know it until — well, until it was too late."

"God be thanked!" interrupted Mr. Owen, reverently. "I knew Bennie was not the boy to sleep carelessly at his post."

"They tell me to-day that I have a short reprieve,—given to me by circumstances,—'time to write to you,' our good Colonel says. Forgive him, father, he only does his duty; he would gladly save me if he could; and do not lay my death up against Jemmie. The poor boy is broken-hearted, and does nothing but beg and entreat them to let him die in my stead.

"I can't bear to think of mother and Blossom. Comfort them, father! Tell them I die as a brave boy should, and that, when the war is over, they will not be ashamed of me, as they must be now. God help me: it is very hard to bear! Good-by, father! God seems near and dear to me; not at all as if He wished me to perish forever, but as if He felt sorry for His poor, sinful, broken-hearted child, and would take me to be with Him and my Saviour in a better — better life."

A deep sigh burst from Mr. Owen's heart. "Amen," he said, solemnly, — "Amen."

"To-night, in the early twilight, I shall see the cows all coming home from pasture, and precious little Blossom standing on the back stoop, waiting for me — but I shall never, never come! God bless you all! Forgive your poor Bennie."

Late that night the door of the "back stoop" opened softly, and a little figure glided out, and down the footpath that led to the road by the mill. She seemed rather flying than walking, turning her head neither to the right nor to the left, looking only now and then to Heaven, and folding her hands as if in prayer. Two hours later, the same young girl stood at the Mill Depot, watching the coming of the night train; and the conductor, as he reached down to lift her into the car, wondered at the tear-stained face that was upturned toward the dim lantern he held in his hand. A few questions and ready answers told him all; and no father could have cared more tenderly for his only child than he for our little Blossom.

She was on her way to Washington, to ask President Lincoln for her brother's life. She had stolen away, leaving only a note to tell her father where and why she had gone. She had brought Bennie's letter with her; no good, kind heart, like the President's, could refuse to be melted by it. The next morning they reached New York, and the conductor hurried her on to Washington. Every minute, now, might be the means of saving her brother's life. And so, in an incredibly short time, Blossom reached the Capital, and hastened immediately to the White House.

The President had but just seated himself to his morning's task of overlooking and signing important papers, when, without one word of announcement, the door softly opened, and Blossom, with downcast eyes and folded hands, stood before him.

"Well, my child," he said, in his pleasant, cheerful tones, "what do you want so bright and early in the morning?"

"Bennie's life, please, sir," faltered Blossom.

"Bennie? Who is Bennie?"

"My brother, sir. They are going to shoot him for sleeping at his post."

"Oh, yes," and Mr. Lincoln ran his eye over the papers before him. "I remember! It was a fatal sleep. You see, child, it was at a time of special danger. Thousands of lives might have been lost for his culpable negligence."

"So my father said," replied Blossom, gravely; "but poor Bennie was so tired, sir, and Jemmie so weak. He did the work of two,

sir, and it was Jemmie's night, not his; but Jemmie was too tired, and Bennie never thought about himself, that he was tired, too."

"What is this you say, child? Come here; I do not understand," and the kind man caught eagerly, as ever, at what seemed to be a justification of an offense.

Blossom went to him; he put his hand tenderly on her shoulder, and turned up the pale, anxious face toward his. How tall he seemed, and he was President of the United States, too! A dim thought of this kind passed for a moment through Blossom's mind; but she told her simple and straightforward story, and handed Mr. Lincoln Bennie's letter to read.

He read it carefully; then, taking up his pen, wrote a few hasty lines, and rang his bell.

Blossom heard this order given: "SEND THIS DISPATCH AT ONCE."

The President then turned to the girl and said: "Go home, my child, and tell that father of yours, who could approve his country's sentence, even when it took the life of a child like that, that Abraham Lincoln thinks the life far too precious to be lost. Go back, or, — wait until to-morrow; Bennie will need a change after he has so bravely faced death; he shall go with you."

"God bless you, sir," said Blossom; and who shall doubt that God heard and registered the request?

Two days after this interview, the young soldier came to the White House with his little sister. He was called into the President's private room, and a strap fastened upon the shoulder. Mr. Lincoln then said: "The soldier that could carry a sick comrade's baggage, and die for the act so uncomplainingly, deserves well of his country." Then Bennie and Blossom took their way to the Green Mountain home. A crowd gathered at the Mill Depot to welcome them back; and as Farmer Owen's hand grasped that of his boy, tears flowed down his cheeks, and he was heard to say fervently, "THE LORD BE PRAISED!"

7. Vocal exercises in Stress.

(1) Give the continuant tonic sounds ā, ä, a, ē, ō, and oo, with notes of song in all the Stresses; give the same with notes of speech.

(2) Do the same with the following words : *ale, arm, all, eel, old, ooze.*

(3) Give the sounds \bar{o} , \bar{i} , \bar{a} , in the six Stresses in each of the eight Qualities, using the appropriate Forms of voice.

(4) Give the same sounds in all the Stresses in the three Degrees of Force and the appropriate Forms.

8. Selection for all Stresses.

NOTE. The "Quarrel of Brutus and Cassius" contains so great a variety of passion that all or nearly all the Stresses may be found in the selection. Let the student find these sentiments and read them in their appropriate Stresses.

THE QUARREL OF BRUTUS AND CASSIUS FROM "JULIUS CÆSAR"

WILLIAM SHAKESPEARE

Cassius. That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.

Brutus. You wrong'd yourself to write in such a case.

Cas. At such a time as this it is not meet
That every nice offence should bear his comment.

Bru. Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.

Cas. I an itching palm?
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

Bru. The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.

Cas. Chastisement!

Bru. Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?

What villain touch'd his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.

Cas. Brutus, bay not me ;
I'll not endure it ; you forget yourself,
To hedge me in ; I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

Bru. Go to ; you are not, Cassius.

Cas. I am.

Bru. I say you are not.

Cas. Urge me no more, I shall forget myself ;
Have mind upon your health, tempt me no farther.

Bru. Away, slight man !

Cas. Is't possible ?

Bru. Hear me, for I will speak.
Must I give way and room to your rash choler ?
Shall I be frighted when a madman stares ?

Cas. O ye gods ! ye gods ! must I endure all this ?

Bru. All this ! ay, more : fret till your proud heart break ;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge ?
Must I observe you ? must I stand and crouch
Under your testy humour ? By the gods,
You shall digest the venom of your spleen,
Though it do split you ; for, from this day forth,
I'll use you for my mirth ; yea, for my laughter,
When you are waspish.

Cas. Is it come to this ?

Bru. You say you are a better soldier :
Let it appear so ; make your vaunting true,

Y

1

V

F

I

N

V

D

2

Y

T

Y

1

But Brutus makes mine greater than they are.

Bru. I do not, till you practise them on me.

Cas. You love me not.

Bru. I do not like your faults.

Cas. A friendly eye could never see such faults.

Bru. A flatterer's would not, though they do appear
As huge as high Olympus.

Cas. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world ;
Hated by one he loves ; braved by his brother ;
Check'd like a bondman ; all his faults observed,
Set in a note-book, learn'd, and conn'd by rote,
To cast into my teeth. O, I could weep
My spirit from my eyes ! There is my dagger,
And here my naked breast ; within, a heart
Dearer than Plutus' mine, richer than gold :
If that thou be'st a Roman, take it forth ;
I, that denied thee gold, will give my heart :
Strike, as thou didst at Caesar ; for, I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

Bru. Sheathe your dagger :
Be angry when you will, it shall have scope ;
Do what you will, dishonour shall be humour.
O Cassius, you are yokèd with a lamb
That carries anger as the flint bears fire ;
Who, much enforced, shows a hasty spark,
And straight is cold again.

Cas. Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd, vexeth him ?

Bru. When I spoke that, I was ill-temper'd too.

Cas. Do you confess so much ? Give me your hand.

Bru. And my heart too.

Cas. O Brutus !

Bru. What's the matter ?

Cas. Have you not love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?

Bru. Yes, Cassius; and, from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

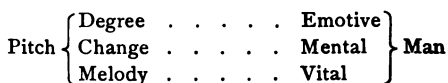
CHAPTER VIII

PITCH

Pitch is the location, variation, and succession of notes upon the scale. *Location* means the point in the compass of voice at which a sound is uttered; *variation* means the transition from one Degree of Pitch to another; and *succession* means the relative position and changes of the notes or words as they progress in utterance.

Broadly speaking, Pitch represents the Mental nature. Man, the most intellectual of all beings, makes the most varied and complex use of Pitch to express his thoughts and emotions; while all of a class or family of lower animals employ the same set of changes of Pitch to convey their limited range of vocal expression.

The above definition implies three subdivisions of Pitch, — (1) *Degree*, (2) *Change*, and (3) *Melody*, — which correspond respectively to the Emotive, Mental, and Vital natures of man, as shown in the diagram which follows:



SECTION I. DEGREE OF PITCH

Degree of Pitch is the range or compass of voice from the lowest to the highest note, and the position on the scale in which tones or words are uttered. Degrees of Pitch mark plainly

the speaker's Emotive state ; and the emotion to be expressed may range from the deeply serious and reverential emotions of very Low Degree to the cry of excitement, joy, alarm, or defiance of very High Degree. In no way does one's excitement or lack of poise manifest itself so clearly as in his speaking in too high a key ; and the low notes of sorrow or grief are unmistakably Emotive.

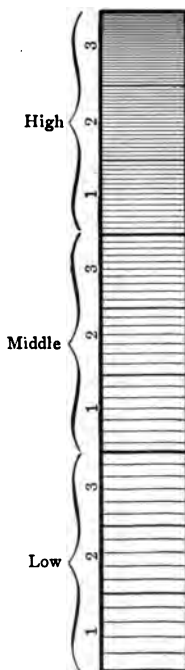
There are three Degrees of Pitch, — (1) *Low*, (2) *Middle*, and (3) *High*, — each of which may be further subdivided to suit the varieties of shading in expression. These Degrees are dependent upon the number of vibrations in a given time, ranging from about 40 to 4000 in a second, — the higher the Degree, the greater the number of vibrations, as shown in the number of parallel lines in the accompanying figure.

1. Scale of Pitch.

This scale, like that in Movement and Force, is relative, and is dependent upon (1) *individuality*, (2) *acoustic conditions*, and (3) *the sentiment to be expressed*.

(1) Each individual speaks on a scale of Pitch peculiar to himself, the normal scale of one being higher or lower than that of another. This individuality should be preserved unless the scale is abnormally low or high, in which case the student should practice in the various degrees of Pitch until he can raise or lower his voice at will.

(2) The scale of Pitch of the individual should be regulated by the size and shape of each auditorium, which has a fundamental key of Pitch peculiar to itself. As the station master calls the trains in the different rooms of the



building and out on the platform, it will be noticed that he uses different degrees of Pitch. In like manner, the speaker should "catch the Pitch" of his auditorium.

(3) The scale of Pitch once established by the individuality of the speaker and the auditorium, he should suit his Degrees of Pitch to the sentiments and emotions he wishes to portray. There is a close relation between Degrees of Pitch and Degrees of Movement (p. 65). A small bell makes High Pitch and swings rapidly; a large bell swings slowly and makes Low Pitch. A child's vocal organs are small; he speaks rapidly and his scale of Pitch ranges High. A man's voice is lower in Pitch and he speaks more slowly. This is true of musical instruments of various sizes and shapes.

2. Law of use.

Following this analogy we see that the large, deeply serious or reflective emotions, such as *reverence, sublimity, devotion, solemnity, sorrow, gloom, pathos, awe, and veneration*, take the Low Degrees of Pitch.

When not moved by any unusual emotion we express *narrative, didactic thought, calm reasoning, argumentative discourse, patriotism, and courage* in the Middle Degrees of Pitch; while *joy, laughter, alarm, fright, rage, or consternation* are given naturally in the High Degrees of Pitch.

Each Degree is associated and blended with the Degree next to it,—the High with the upper portion of the Middle, the Low with the lower portion, and the Middle usually with some notes in both the other Degrees.

3. Illustrative Selections.

NOTE. In the selections illustrating the several Degrees of Pitch avoid the monotony which comes of confining the voice to too narrow a compass. The selection assigned to Low Degree may not all be appropriately given in that Degree. The main purpose should be to give each sentiment its proper Pitch wherever it is found.

(1) *Selection illustrating Low Degree of Pitch.*

RESIGNATION

H. W. LONGFELLOW

There is no flock, however watched and tended,
But one dead lamb is there !
There is no fireside, howsoe'er defended,
But has one vacant chair !

The air is full of farewells to the dying,
And mournings for the dead ;
The heart of Rachel, for her children crying,
Will not be comforted !

Let us be patient ! These severe afflictions
Not from the ground arise,
But oftentimes celestial benedictions
Assume this dark disguise.

We see but dimly through the mists and vapors ;
Amid these earthly damps
What seem to us but sad, funereal tapers
May be heaven's distant lamps.

There is no Death ! What seems so is transition ;
This life of mortal breath
Is but a suburb of the life elysian,
Whose portal we call Death.

She is not dead, — the child of our affection, —
But gone unto that school
Where she no longer needs our poor protection,
And Christ himself doth rule.

In that great cloister's stillness and seclusion,
By guardian angels led,
Safe from temptation, safe from sin's pollution,
She lives, whom we call dead.

Day after day we think what she is doing
 In those bright realms of air ;
 Year after year, her tender steps pursuing,
 Behold her grown more fair.

Thus do we walk with her, and keep unbroken
 The bond which nature gives,
 Thinking that our remembrance, though unspoken,
 May reach her where she lives.

Not as a child shall we again behold her ;
 For when with raptures wild
 In our embraces we again enfold her,
 She will not be a child ;

But a fair maiden, in her Father's mansion,
 Clothed with celestial grace ;
 And beautiful, with all the soul's expansion,
 Shall we behold her face.

And though at times impetuous with emotion
 And anguish long suppressed,
 The swelling heart heaves moaning like the ocean,
 That cannot be at rest, —

We will be patient, and assuage the feeling
 We may not wholly stay ;
 By silence sanctifying, not concealing,
 The grief that must have way.

(2) *Selection illustrating Middle Degree of Pitch.*

THE SKY

JOHN RUSKIN

It is a strange thing how little in general people know about the sky, and yet there is not a moment of any day of our lives, when Nature is not producing scene after scene, picture after picture, *glory* after *glory*, working upon exquisite and constant principles

of the most perfect beauty. And every man, wherever placed, however far from other sources of interest or of beauty, has this doing for him constantly. Yet, if in our moments of utter idleness and insipidity, we turn to the sky as a last resource, which of its phenomena do we speak of? One says, it has been wet; and another, it has been windy; and another, it has been warm. Who among the whole chattering crowd can tell one of the forms and the precipices of the chain of tall white mountains that girded the horizon at noon yesterday? Who saw the narrow sunbeam that came out of the south, and smote upon their summits until they melted and moldered away in the dust of blue rain? Who saw the dance of the dead clouds where the sunlight left them last night, and the west wind blew them before it like withered leaves? All has passed unregretted as unseen; or if the apathy be ever shaken off even for an instant, it is only by what is gross, or what is extraordinary. And yet it is not in the broad and fierce manifestations of the elemental energies, nor in the clash of the hail, nor the drift of the whirlwind, that the highest characters of the sublime are developed. God is not in the earthquake, nor in the fire, but in the still small voice. They are but the blunt and the low faculties of our nature which can be addressed only through lampblack and lightning. It is in quiet and subdued passages of unobtrusive majesty, the deep and the calm, and the perpetual; that which must be sought ere it is seen, and loved ere it is understood; things which the angels work out for us daily, and yet vary eternally; which are never wanting, and never repeated, which are to be found always, yet each found but once; it is through these that the lesson of devotion is chiefly taught, and the blessing of beauty given.

(3) *Selection illustrating High Degree of Pitch.*

RING OUT, WILD BELLS

TENNYSON

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow :
The year is going ; let him go ;
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more ;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife ;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times ;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

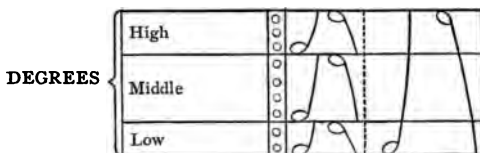
Ring out false pride in place and blood,
The civic slander and the spite ;
Ring in the love of truth and right,
Ring in the common love of good.

Ring out old shapes of foul disease ;
Ring out the narrowing lust of gold ;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand ;
Ring out the darkness of the land,
Ring in the Christ that is to be.

4. **Vocal Culture in Degrees of Pitch.**

(1) Sound ā, ē, ī, ō separately in alternate slides through each particular Degree, then in alternate slides through the entire compass, thus :



(2) In the same way sound the words *all, arm, oil, our, roar.*

(3) Sound ā, ē, ä, a, ō in notes of song, with Median Stress, through the entire compass.

5. **Selection for all Degrees of Pitch.**

NOTE. In the following scene there is need of great variety of Pitch. The greater part is in Middle Degree; the commands and alarms of Macbeth are in High Degree, while his despair is in Low Degree. It should be analyzed closely as to sentiment, and the voice should be given free play in expression.

MACBETH AT DUNSINANE

WILLIAM SHAKESPEARE

Within the Castle

*Enter, with Drum and Colours, MACBETH, SEYTON,
and Soldiers.*

Macbeth. Hang out our banners on the outward walls ;
The cry is still " They come " ; our castle's strength
Will laugh a siege to scorn : here let them lie
Till famine and the ague eat them up :
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. [*A cry of women within.*

What is that noise ?

Seyton. It is the cry of women, my good lord. [*Exit.*]

Macb. I have almost forgot the taste of fears :
The time has been, my senses would have cool'd
To hear a night-shriek ; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't : I have supp'd full with horrors ;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Reënter SEYTON

Wherefore was that cry ?

Sey. The queen, my lord, is dead.

Macb. She should have died hereafter ;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle !
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more : it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a Messenger

Thou com'st to use thy tongue ; thy story quickly.

Mess. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

Macb. Well, say, sir.

Mess. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

Macb. Liar and slave !

Mess. Let me endure your wrath, if't be not so :
Within this three mile may you see it coming ;

I say, a moving grove.

Macb. If thou speak'st false,
 Upon the next tree shalt thou hang alive,
 Till famine cling thee: if thy speech be sooth,
 I care not if thou dost for me as much.
 I pall in resolution, and begin
 To doubt th' equivocation of the fiend
 That lies like truth: "Fear not, till Birnam wood
 Do come to Dunsinane:" and now a wood
 Comes toward Dunsinane. Arm, arm, and out!
 If this which he avouches does appear,
 There is nor flying hence nor tarrying here.
 I gin to be aweary of the sun,
 And wish the estate o' the world were now undone.
 Ring the alarum-bell! Blow, wind! come, wrack!
 At least we'll die with harness on our back. [*Exeunt.*]

SECTION II. CHANGE OF PITCH

Change is the transition of sounds from one Degree of Pitch to another. Change is either concrete or discrete. The concrete is a glide through Pitch, characteristic of the note of speech. The discrete is a step from one Degree to another, and is a vocal necessity in making concretes, for a strong falling concrete must be preceded by a step upward and a strong rising concrete by a corresponding step downward. Broadly speaking, Change of Pitch conveys the meaning and represents the Mental nature, though, like other elements, its subdivisions correspond more definitely to the three natures of man.

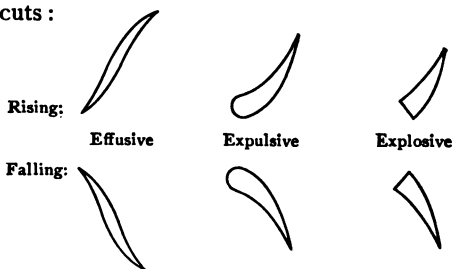
There are three fundamental laws of expression which govern all concrete changes of Pitch: (1) the *direction* of a concrete discloses its meaning, (2) the *continuity* of a concrete reveals its vitality, and (3) the *length* of a concrete determines its emotion.

This gives rise to the three subdivisions of change, — (1) *Inflection*, (2) *Waves*, and (3) *Intervals*, — and accounts for their triune classification as follows :

Change	{	Inflections . . .	Mental	}	Man
		Waves . . .	Vital		
		Intervals . . .	Emotive		

1. Inflection.

Inflection is a simple slide of voice from one Pitch to another. It is used in connection with all the other vocal elements to convey the meaning of the sentence, and is therefore Mental. There are two varieties of Inflection, (1) *Rising* and (2) *Falling*, as represented with the three Forms of Force in the following cuts :



(1) The **Rising Inflection** is a slide from a lower to a higher Degree of Pitch, and is always *anticipative* in significance, expressing *interrogation, hesitation, indecision, conciliation, begging, and incomplete sense*.

Illustrations.

Questioning: "Have you that book I gave you?"

Hesitation: "So—yes—no—well, so be it."

Indecision: "I think she is honest."

Conciliation: "Well, well! I only meant to put it off."

Begging: "Give me a piece of bread."

Incomplete sense: "Whatever may be our fate,—"

(2) The **Falling Inflection** is a slide of the voice from a higher to a lower Degree of Pitch, and is always *conclusive* in significance, expressing the *answer of questions, determination, positiveness, scorn, denial, and completion of sense.*

Illustrations.

Answering: "Yes, I have that book you gave me."

Determination: "The war, then, must go on."

Positiveness: "I know that to be a fact."

Scorn: "Thou slave, thou wretch, thou coward!"

Denial: "We will proceed no further in this business."

Completion of sense: "The day is done."

Selection for Rising and Falling Inflections.

NOTE. While anticipative thoughts will take Rising Inflections and conclusive thoughts the Falling in all language, these two changes of Pitch are clearly shown in the questions and replies in the colloquy between the Old Nurse and Lady Clare.

LADY CLARE

ALFRED TENNYSON

It was the time when lilies blow,
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.

I trow they did not part in scorn:
Lovers long-betroth'd were they:
They two will wed the morrow morn:
God's blessing on the day!

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

In there came old Alice the nurse,
Said, "Who was this that went from thee?"
"It was my cousin," said Lady Clare,
"To-morrow he weds with me."

"O God be thank'd!" said Alice the nurse,
"That all comes round so just and fair:
Lord Ronald is heir of all your lands,
And you are *not* the Lady Clare."

"Are ye out of your mind, my nurse, my nurse?"
Said Lady Clare, "that ye speak so wild?"
"As God's above," said Alice the nurse,
"I speak the truth: you are my child."

"The old Earl's daughter died at my breast;
I speak the truth, as I live by bread!
I buried her like my own sweet child,
And put my child in her stead."

"Falsely, falsely have ye done,
O mother," she said, "if this be true,
To keep the best man under the sun
So many years from his due."

"Nay, now, my child," said Alice the nurse,
"But keep the secret for your life,
And all you have will be Lord Ronald's,
When you are man and wife."

"If I'm a beggar born," she said,
"I will speak out, for I dare not lie.
Pull off, pull off, the brooch of gold,
And fling the diamond necklace by."

"Nay, now, my child," said Alice the nurse,
"But keep the secret all ye can."
She said, "Not so: but I will know
If there be any faith in man."

"Nay, now, what faith?" said Alice the nurse

"The man will cleave unto his right."

"And he shall have it," the lady replied,

"Tho' I should die to-night."

"Yet give one kiss to your mother dear!

Alas, my child, I sinn'd for thee."

"O mother, mother, mother," she said,

"So strange it seems to me.

"Yet here's a kiss for my mother dear,

My mother dear, if this be so,

And lay your hand upon my head,

And bless me, mother, ere I go."

She clad herself in a russet gown,

She was no longer Lady Clare:

She went by dale, and she went by down,

With a single rose in her hair.

The lily-white doe Lord Ronald had brought

Leapt up from where she lay,

Dropt her head in the maiden's hand,

And follow'd her all the way.

Down stept Lord Ronald from his tower:

"O Lady Clare, you shame your worth!

Why come you drest like a village maid,

That are the flower of the earth?"

"If I come drest like a village maid,

I am but as my fortunes are:

I am a beggar born," she said,

"And not the Lady Clare."

"Play me no tricks," said Lord Ronald,

"For I am yours in word and in deed.

Play me no tricks," said Lord Ronald,

"Your riddle is hard to read."

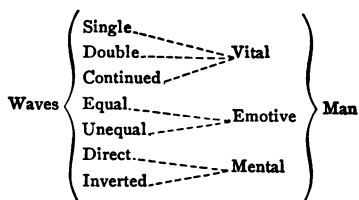
O and proudly stood she up !
 Her heart within her did not fail :
 She look'd into Lord Ronald's eyes,
 And told him all her nurse's tale.

He laugh'd a laugh of merry scorn :
 He turn'd and kiss'd her where she stood :
 " If you are not the heiress born,
 And I," said he, " the next in blood,—

" If you are not the heiress born,
 And I," said he, " the lawful heir,
 We two will wed to-morrow morn,
 And you shall still be Lady Clare."

2. Waves.

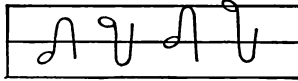
A **Wave** is the union of two or more concretes. An Inflection which rises and falls with one continuous impulse forms a Wave, and the extent of this continuity marks its vitality, hence it belongs to the Vital division. There are several varieties of Waves, designated according to (1) the *Number*, (2) the *Length*, and (3) the *Direction* of the slides. The relation of the kinds of Waves to the Triune Nature is as follows :



(1) As to *Number*, showing the continuance of vitality, there are three : *Single*, composed of one upward and one downward slide; *Double*, having three slides; and *Continued*, having more than three slides. All these are here illustrated in the Expulsive Form and Radical Stress, and are used merely to extend

the quantity of an Inflection without overstepping the Degree of Pitch the sentiment demands.

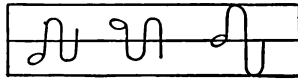
a. Single Wave.



She's a brave girl! she rules herself.

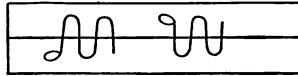
Well, well, I think so.

b. Double Wave.



Poor, poor indeed!

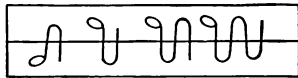
c. Continued Wave.



O, he's returned; and as pleasant as ever he was.

(2) **As to Length**, there are two kinds of Waves: *Equal*, in which the Wave begins and ends on the same Degree of Pitch, expressing *pleasurable, happy thoughts*; and *Unequal*, in which the slides up and down are of unequal length, conveying *disagreeable* or *ironical motives*. Evidently the Equal and Unequal Waves represent the Emotive Nature.

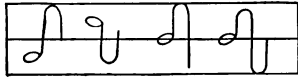
a. Equal Wave.



When can their glory fade?

O, the wild charge they made!

b. Unequal Wave.

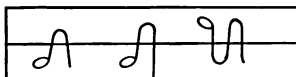


Has the gentleman done? Has he completely done?

You, Prince of Wales! You!

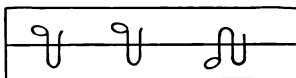
(3) **As to Direction** there are two varieties: *Direct*, which ends in a falling slide and is therefore *conclusive* in significance; and *Inverted*, which ends in an upward slide and is *anticipative* in meaning; both of which belong to the Mental division.

a. Direct Wave.



Ben Hur turned the first goal, and the race was won.

b. Inverted Wave.



I'm sure I'm not more extravagant than a woman ought to be.
Dare you think me capable of so vile a deed?

(4) **Vocal Culture of Waves.**

Give ē, oo, ä, and *flee, do, arm*, in

a. A single, equal, direct wave.



b. A single, equal, inverted wave.



c. A single, unequal, direct wave.



d. A single, unequal, inverted wave.



e. A double, equal, direct wave.



f. A double, equal, inverted wave.



g. A double, unequal, direct wave.



h. A double, unequal, inverted wave.



i. A continued, equal, direct wave.



j. A continued, equal, inverted wave.



Selection for all kinds of Waves.

NOTE. Waves may very properly be employed in the utterance of the underscored words in the following selection. The kinds of Waves to be used may be inferred from the discussion of the subject above.

WIT AND REPARTEE OF BENEDICK AND
BEATRICE, FROM "MUCH ADO ABOUT NOTHING"

WILLIAM SHAKESPEARE

Beatrice. I wonder that you will still be talking, Signior Benedick: nobody marks you.

Benedick. What, my dear Lady Disdain! are you yet living?

Beat. Is it possible disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain, if you come in her presence.

Bene. Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart; for, truly, I love none.

Beat. A dear happiness to women: they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.

Bene. God keep your ladyship still in that mind! so some gentleman or other shall 'scape a predestinate scratched face.

Beat. Scratching could not make it worse, an 'twere such a face as yours.

Bene. Well, you are a rare parrot-teacher.

Beat. A bird of my tongue is better than a beast of yours.

Bene. I would my horse had the speed of your tongue, and so good a continuer. But keep your way, I' God's name; I have done.

Beat. Will you not tell me who told you so?

Bene. No, you shall pardon me.

• *Beat.* Nor will you not tell me who you are?

Bene. Not now.

Beat. That I was disdainful, and that I had my good wit out of the "Hundred Merry Tales": well, this was Signior Benedick that said so.

Bene. What's he?

Beat. I am sure you know him well enough.

Bene. Not I, believe me.

Beat. Did he never make you laugh?

Bene. I pray you, what is he?

Beat. Why, he is the prince's jester: a very dull fool; his only gift is in devising impossible slanders: none but libertines delight in him; and the commendation is not in his wit, but in his villainy; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet: I would he had boarded me.

Bene. When I know the gentleman, I'll tell him what you say.

Beat. Do, do: he'll but break a comparison or two on me; which, peradventure not mark'd or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. [*Music.*] We must follow the leaders.

Bene. In every good thing.

Beat. Nay, if they lead to any ill, I will leave them at the next turning.

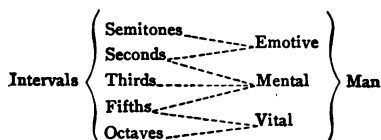
3. Intervals.

By **Interval of Pitch** is meant the distance between two points on the scale. It is the measure of the space covered by a note of speech whose Pitch value is ascertained, not by the time given to the note, but by the portion of the compass over which it passes.

As the length of the Inflection used gives emotional coloring to the utterance, and as the Intervals vary with the intensity and character of the emotion, it is clear that this division of Pitch is responsive to the Emotive nature.

There are five relative Intervals of Pitch, — the *Semitone*, the *Second*, the *Third*, the *Fifth*, and the *Octave*. These are the intervals on the musical scale held by musicians to be the most agreeable and satisfying to the ear, and which are found to be used with hardly less uniformity by the skilled speaker. The blendings and shadings of these Intervals is one of the

most interesting studies in expression. Their relation to the Triune nature is shown in the following diagram :



(1) The Semitone.

The **Semitone** is a slide of the voice over a half interval of the musical scale. It is the shortest but not the least important of the Intervals. It is heard in the plaintive notes of the dove, the whimpering and complaining of children, and the tender and pitying tones of the mother who is quieting her child. A very few Semitones will add a tinge of pathos to language.

In expression the Semitone is used in the utterance of *pathos, sadness, plaintiveness, tenderness, pity, grief.*

Selection illustrating the Semitone.

NOTE. Read the following selection with the understanding that only the words most expressive of the sentiments named in the discussion should be given with the Semitone. It will be found that the Interval of the Second is often blended with this element in the expression of solemnity and pathos.

THE BLACKSMITH'S STORY

FRANK OLIVE

Well, no! My wife ain't dead, sir, but I've lost her all the same;
 She left me voluntarily, and neither was to blame.
 It's rather a queer story, and I think you will agree —
 When you hear the circumstances — 'twas rather rough on me.

She was a soldier's widow. He was kill'd at Malvern Hill;
 And when I married her she seem'd to sorrow for him still;
 But I brought her here to Kansas, and I never want to see
 A better wife than Mary was for five bright years to me.

The change of scene brought cheerfulness, and soon a rosy glow
 Of happiness warm'd Mary's cheeks and melted all their snow.
 I think she loved me some, — I'm bound to think that of her, sir;
 And as for me, — I can't begin to tell how I loved her!

Three years ago the baby came our humble home to bless;
 And then I reckon I was nigh to perfect happiness;
 'Twas hers, — 'twas mine; but I've no language to explain to you,
 How that little girl's weak fingers our hearts together drew!

Once we watch'd it through a fever, and with each gasping breath,
 Dumb with an awful, wordless woe, we waited for its death;
 And, though I'm not a pious man, our souls together there,
 For Heaven to spare our darling, went up in voiceless prayer.

And, when the doctor said 'twould live, our joy what words could
 tell?

Clasp'd in each other's arms, our grateful tears together fell.
 Sometimes, you see, the shadow fell across our little nest,
 But it only made the sunshine seem a doubly welcome guest.

Work came to me a plenty, and I kept the anvil ringing;
 Early and late you'd find me there a-hammering and singing;
 Love nerved my arm to labor, and moved my tongue to song,
 And, though my singing wasn't sweet, it was tremendous strong!

One day a one-arm'd stranger stopp'd to have me nail a shoe,
 And, while I was at work, we pass'd a compliment or two;
 I ask'd him how he lost his arm. He said 'twas shot away
 At Malvern Hill. "Malvern Hill! Did you know Robert May?"

"That's me," said he. "You, you!" I gasp'd, choking with hor-
 rid doubt;

"If you're the man, just follow me; we'll try this mystery out!"
 With dizzy steps, I led him to Mary. God! 'Twas true!
 Then the bitterest pangs of misery, unspeakable, I knew.

Frozen with deadly horror, she stared with eyes of stone,
 And from her quivering lips there broke one wild, despairing moan.

'Twas he! the husband of her youth, now risen from the dead,
But all too late; and, with bitter cry, her senses fled.

What could be done? He was reported dead. On his return
He strove in vain some tidings of his absent wife to learn.
'Twas well that he was innocent! Else I'd have kill'd him, too,
So dead he never would have ris'n till Gabriel's trumpet blew!

It was agreed that Mary then between us should decide,
And each by her decision would sacredly abide.
No sinner, at the judgment seat, waiting eternal doom,
Could suffer what I did, while waiting sentence in that room.

Rigid and breathless, there we stood, with nerves as tense as steel,
While Mary's eyes sought each white face, in piteous appeal.
God! could not woman's duty be less hardly reconciled
Between her lawful husband and the father of her child?

Ah, how my heart was chill'd to ice, when she knelt down and
said, —

"Forgive me, John! He is my husband! Here! Alive! not dead!"
I raised her tenderly, and tried to tell her she was right,
But somehow, in my aching breast, the prison'd words stuck tight!

"But, John, I can't leave baby." — "What! wife and child!"
cried I;

"Must I yield all! Ah, cruel fate! Better that I should die.
Think of the long, sad, lonely hours, waiting in gloom for me,—
No wife to cheer me with her love, — no babe to climb my knee!

"And yet — you are her mother, and the sacred mother love
Is still the purest, tenderest tie that Heaven ever wove.
Take her; but promise, Mary, — for that will bring no shame, —
My little girl shall bear, and learn to lisp, her father's name!"

It may be, in the life to come, I'll meet my child and wife;
But yonder, by my cottage gate, we parted for this life;
One long hand clasp from Mary, and my dream of love was done!
One long embrace from baby, and my happiness was gone!

(2) **The Second.**

The **Second** is a slide of the voice over a whole interval of Pitch, including two notes of the musical scale. It is heard in connection with Effusive Form in the chant of church service, the solemn tones of the pipe organ, the distant roar of Niagara; and with Expulsive Form in the unaccented and unemphatic syllables of ordinary conversation.

As an element of expression the Second is most used in the utterance of *reverence, devotion, sublimity, majesty, awe, and despair.*

Selection illustrating the Second.

NOTE. In reading the following selection the student will occasionally employ Semitones and Thirds in the blends necessary to correct expression.

DARKNESS

LORD BYRON

I had a dream, which was not all a dream.
 The bright sun was extinguish'd, and the stars
 Did wander darkling in the eternal space,
 Rayless, and pathless, and the icy earth
 Swung blind and blackening in the moonless air;
 Morn came and went — and came, and brought no day,
 And men forgot their passions in the dread
 Of this their desolation; and all hearts
 Were chill'd into a selfish prayer for light.
 And they did live by watch fires — and the thrones,
 The palaces of crown'd kings, the huts,
 The habitations of all things which dwell,
 Were burnt for beacons; cities were consumed,
 And men were gather'd round their blazing homes
 To look once more into each other's face.
 Happy were those who dwelt within the eye
 Of the volcanoes, and their mountain torch:
 A fearful hope was all the world contain'd;

Forests were set on fire — but hour by hour
They fell and faded — and the crackling trunks
Extinguish'd with a crash — and all was black.
The brows of men by the despairing light
Wore an unearthly aspect, as by fits
The flashes fell upon them ; some lay down
And hid their eyes and wept ; and some did rest
Their chins upon their clenched hands, and smiled ;
And others hurried to and fro, and fed
Their funeral piles with fuel, and look'd up
With mad disquietude on the dull sky,
The pall of a past world ; and then again
With curses cast them down upon the dust,
And gnash'd their teeth and howl'd. The wild birds shriek'd,
And, terrified, did flutter on the ground,
And flap their useless wings ; the wildest brutes
Came tame and tremulous ; and vipers crawl'd
And twined themselves among the multitude,
Hissing, but stingless — they were slain for food.
And War, which for a moment was no more,
Did glut himself again ; — a meal was bought
With blood, and each sat sullenly apart
Gorging himself in gloom. No love was left ;
All earth was but one thought — and that was death,
Immediate and inglorious ; and the pang
Of famine fed upon all entrails — men
Died, and their bones were tombless as their flesh :
The meagre by the meagre were devour'd,
Even dogs assail'd their masters, all save one,
And he was faithful to a corse, and kept
The birds and beasts and famish'd men at bay,
Till hunger clung them, or the dropping dead
Lured their lank jaws. Himself sought out no food,
But, with a piteous and perpetual moan,
And a quick desolate cry, licking the hand
Which answer'd not with a caress — he died.
The crowd was famish'd by degrees ; but two

Of an enormous city did survive,
 And they were enemies. They met beside
 The dying embers of an altar-place,
 Where had been heap'd a mass of holy things
 For an unholy usage ; they raked up,
 And shivering scraped with their cold skeleton hands
 The feeble ashes, and their feeble breath
 Blew for a little life, and made a flame
 Which was a mockery. Then they lifted up
 Their eyes as it grew lighter, and beheld
 Each other's aspects — saw, and shriek'd, and died —
 Even of their mutual hideousness they died,
 Unknowing who he was upon whose brow
 Famine had written Fiend. The world was void,
 The populous and the powerful was a lump,
 Seasonless, herbless, treeless, manless, lifeless —
 A lump of death — a chaos of hard clay.
 The rivers, lakes, and ocean all stood still,
 And nothing stirr'd within their silent depths ;
 Ships sailorless lay rotting on the sea,
 And their masts fell down piecemeal ; as they dropp'd
 They slept on the abyss without a surge —
 The waves were dead ; the tides were in their grave,
 The Moon, their mistress, had expired before ;
 The winds were wither'd in the stagnant air,
 And the clouds perish'd ; Darkness had no need
 Of aid from them — She was the Universe.

(3) The Third.

The **Third** is a slide of the voice over two whole intervals of Pitch, including three notes of the musical scale. It is the Interval most common in nature and in the communications of everyday life. It gives character and distinction to the accented and emphatic syllables of ordinary discourse.

Thirds are used to express *conversation, wit, playfulness, argumentation, description, oratorical thought.*

Selection illustrating the Third.

NOTE. While the Interval of the Third predominates in the reading of the following illustration, the Second will occur in unimportant syllables, and occasionally a Fifth in very emphatic syllables. Remember there is a constant blending of these three Intervals in expression.

THE UNIVERSITY THE TRAINING CAMP

HENRY W. GRADY

We are standing in the daybreak of the second century of this Republic. The fixed stars are fading from the sky, and we grope in uncertain light. The unrest of dawn impels us to and fro, but Doubt stalks amid the confusion, and even on the beaten paths the shifting crowds are halted, and from the shadows the sentries cry: "Who comes there?"

Nothing is steadfast or approved. The church is besieged from without and betrayed from within. Behind the courts smoulders the rioter's torch and looms the gibbet of the anarchists. Trade is restless in the grasp of monopoly, and commerce shackled with limitation. The cities are swollen, and the fields are stripped. Splendor streams from the castle, and squalor crouches in the home. The universal brotherhood is dissolving, and the people are huddling into classes. The hiss of the Nihilist disturbs the covert, and the roar of the mob murmurs along the highway. Amid it all beats the great American heart, undismayed; and, standing fast by the challenge of his conscience, the citizen of the Republic, tranquil and resolute, notes the drifting of the spectral currents and calmly awaits the full disclosures of the day.

Who shall be the heralds of the coming day? Who shall thread the way of honor and safety through these besetting problems? You, my countrymen, you! The university is the training camp of the future; the scholar, the champion of the coming years. Napoleon overran Europe with drum-tap and bivouac; the next Napoleon shall form his battalions at the tap of the schoolhouse bell, and his captains shall come with cap and gown. Waterloo was won at Oxford; Sedan at Berlin. So Germany plants her colleges in the shadow of the French forts, and the professor

smiles amid his students as he notes the sentinel stalking against the sky. The farmer has learned that brains mix better with his soil than the waste of seabirds. A button is pressed by a child's finger and the work of a million men is done. The hand is nothing; the brain everything.

Physical prowess has had its day, and the age of reason has come. The lion-hearted Richard challenging Saladin to single combat is absurd. Science is everything! She draws Boston within three hours of New York, renews the famished soil, routs her viewless bondsmen from the electric center of the earth, and then turns to watch the new Icarus as, mounting in his flight to the sun, he darkens the burnished ceiling of the sky with the shadow of his wing.

Learning is supreme, and you are its prophets. Here the Olympic games of the Republic — and you are its chosen athletes. It is yours, then, to grapple with these problems, to confront and master these dangers. Yours to decide whether the tremendous forces of this Republic shall be kept in balance, or whether, unbalanced, they shall bring chaos; whether sixty million men are capable of self-government, or whether liberty shall be lost to them who would give their lives to maintain it. Your responsibility is appalling. You stand in the pass behind which the world's liberties are guarded.

This government carries the hopes of the human race. Blot out the beacon that lights the portals of this Republic, and the world is adrift again. But save the Republic, establish the light of its beacon over the troubled waters, and one by one the nations of the earth shall drop anchor and be at rest in the harbor of universal liberty.

(4) **The Fifth.**

The **Fifth** is the slide of the voice through five notes of the musical scale. It is heard less frequently than the Interval of the Third, but is inseparable from it in strong emphasis and interrogation, in the laughter and delight of children, in the exultant or indignant outbursts of the orator, and in the expression of other strong feeling.

Fifths are used in the utterance of *joy, delight, anger, surprise, defiance, lofty command, and earnest interrogation.*

Selection illustrating the Fifth.

NOTE. In the following selection only those words or phrases which embody the sentiments named above, or other equally strong emotions, require the Fifth. A few such inflections will give character to the whole expression.

THE SUN OF LIBERTY

VICTOR HUGO

We are in Russia. The Neva is frozen. They build houses on it; heavy carriages roll on its surface. It is no longer water; it is rock. The passers-by go and come on this marble which has been a river; they improvise a city; they trace out the streets; they open the shops; they sell, they buy, they drink; they eat, they sleep, they light fires on this water. They can permit themselves anything. Fear nothing, do what they please, laugh, dance—it is more solid than dry land. It actually sounds under the foot like granite. Long live winter! Long live ice! There is ice, and it shall stand forever. And look at the heavens! Is it day? Is it night? A gleam, wan and pale, crawls over the snow. One would say that the sun is dead.

No; thou art not dead, Liberty. On a day, and at the moment when they least expect it, at the hour when they had most profoundly forgotten thee, thou shalt arise. O dazzling sight! One will see thy starlike face suddenly come out from the earth and shine on the horizon. On all this snow, this ice, this hard, white plain, on this water-become block, thou shalt dart thy golden arrow, thy bright and burning ray, thy light, thy heat, thy life. And then! do you hear that dull sound? Do you hear that cracking, deep and dreadful? It is the breaking of the ice! It is the Neva which is tearing loose! It is the river which retakes its course!

It is truth, which is coming again. It is progress, which recommences. It is humanity, which again begins its march, which drifts full of fragments, which draws away, roots out, carries off, strikes together, mingles, crushes, and drowns in its waves,

like the poor, miserable furniture of a ruin, not only the upstart empire of Louis Bonaparte, but all the establishments and all the results of ancient and eternal despotism. Look at all this pass by. It is disappearing forever. You will never see it more. See that book half sunk; it is the old code of iniquity. That trestlework which has just been swallowed up is the throne! And this other trestlework which is going off, it is — the scaffold! And for this immense engulfing, and for this supreme victory of life over death, what has been the power necessary? One of thy looks, O Sun! One of thy rays, O Liberty!

(5) **The Octave.**

The **Octave** is the slide of voice through eight notes of the scale. Many utterances which may be placed in this class fall a little short of the Octave, while others overrun it, but the Interval is relatively the Octave. It is heard in nature in the peal of thunder, the crash of cannon, and the exclamations of intense feeling heard among all peoples.

In expression the Octave is employed in the utterance of *astonishment, intense fear, exultation, impassioned exclamation, and interrogation.*

Selection illustrating the Octave.

NOTE. The Octave is the least common of the Intervals, and is heard in dramatic expression in which the Interval of the Fifth plays quite as important a part. Only the most intense exclamations of feeling should be given in this wide Interval.

SHYLOCK'S RAGE FROM "THE MERCHANT
OF VENICE"

WILLIAM SHAKESPEARE

Enter SHYLOCK, SALANIO, *and* SALARINO

Salanio. How now, Shylock! what news among the merchants!

Shylock. You knew, none so well, none so well as you, of my daughter's flight.

Salarino. That's certain: I, for my part, knew the tailor that made the wings she flew withal.

Salar. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

Salar. That's certain, if the devil may be her judge.

Shy. My own flesh and blood to rebel!

Salar. Out upon it, old carrion! rebels it at these years?

Shy. I say, my daughter is my flesh and blood.

Salar. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh: what's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany

you teach me, I will execute, and it shall go hard but I will better the instruction.

Enter TUBAL

Salan. Here comes another of the tribe: a third cannot be matched, unless the devil himself turn Jew.

[Exeunt SALAN. and SALAR.]

Shy. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tub. Yes, other men have ill luck too: Antonio, as I heard in Genoa, —

Shy. What, what, what? ill luck, ill luck?

Tub. Hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God! Is't true, is't true?

Tub. I spoke with some of the sailors that escaped the wreck.

Shy. I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stickest a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I'll plague him; I'll torture him: I am glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Sky. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Sky. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal. [*Exeunt.*]

(6) Vocal culture of Intervals.

a. Sing \bar{a} , \bar{a} , \bar{o} up and down the musical scale by the Intervals *do*, *mi*, *sol*, *do*.

b. Speak the sounds \bar{a} , \bar{e} , \bar{i} , \bar{o} , \bar{u} up and down alternately in slides of the Semitone; then in Seconds, Thirds, Fifths, and Octaves respectively.

c. Do the same with the words *all*, *arm*, *isle*, *our*, *roll*.

Selection used to illustrate all the Intervals.

NOTE. The great variety of sentiment and passion in the following scene gives ample opportunity for the study and application of the five Intervals of Pitch. To summarize, keep in mind that the Semitone is the pathetic Interval; the Second, the solemn Interval; the Third, the conversational Interval; the Fifth, the joyous Interval; and the Octave, the exclamatory Interval.

PROTESTATIONS OF LOVE FROM "MUCH ADO ABOUT NOTHING"

WILLIAM SHAKESPEARE

Messina. The Inside of a Church. Lady Hero is falsely accused

Enter BENEDICK and BEATRICE

Benedick. Lady Beatrice, have you wept all this while?

Beatrice. Yea, and I will weep awhile longer.

Bene. I will not desire that.

Beat. You have no reason ; I do it freely.

Bene. Surely I do believe your fair cousin is wronged.

Beat. Ah, how much might the man deserve of me that would right her !

Bene. Is there any way to show such friendship ?

Beat. A very even way, but no such friend.

Bene. May a man do it ?

Beat. It is a man's office, but not yours.

Bene. I do love nothing in the world so well as you : is not that strange ?

Beat. As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you : but believe me not ; and yet I lie not ; I confess nothing, nor I deny nothing. I am sorry for my cousin.

Bene. By my sword, Beatrice, thou lovest me.

Beat. Do not swear by it, and eat it.

Bene. I will swear by it that you love me ; and I will make him eat it that says I love not you.

Beat. Will you not eat your word ?

Bene. With no sauce that can be devised to it. I protest I love thee.

Beat. Why, then, God forgive me !

Bene. What offence, sweet Beatrice ?

Beat. You have stayed me in a happy hour : I was about to protest I loved you.

Bene. And do it with all thy heart.

Beat. I love you with so much of my heart that none is left to protest.

Bene. Come, bid me do any thing for thee.

Beat. Kill Claudio.

Bene. Ha ! not for the wide world.

Beat. You kill me to deny it. Farewell.

Bene. Tarry, sweet Beatrice.

Beat. I am gone, though I am here : there is no love in you : nay, I pray you, let me go.

Bene. Beatrice, —

Beat. In faith, I will go.

Bene. We'll be friends first.

Beat. You dare easier be friends with me than fight with mine enemy.

Bene. Is Claudio thine enemy?

Beat. Is he not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands; and then, with public accusation, uncovered slander, unmitigated rancour, — O God, that I were a man! I would eat his heart in the market-place.

Bene. Hear me, Beatrice, —

Beat. Talk with a man out at a window! A proper saying!

Bene. Nay, but, Beatrice, —

Beat. Sweet Hero! She is wronged, she is slandered, she is undone.

Bene. Beat —

Beat. Princes and counties! Surely, a princely testimony, a goodly count, Count Confect; a sweet gallant, surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! But manhood is melted into courtesies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules that only tells a lie, and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving.

Bene. Tarry, good Beatrice. By this hand I love thee.

Beat. Use it for my love some other way than swearing by it.

Bene. Think you in your soul the Count Claudio hath wronged Hero?

Beat. Yea, as sure as I have a thought or a soul.

Bene. Enough, I am engaged; I will challenge him. I will kiss your hand, and so leave you. By this hand, Claudio shall render me a dear account. As you hear of me, so think of me. Go, comfort your cousin: I must say she is dead: and so, farewell.

[*Exeunt.*]

SECTION III. MELODY

Melody is the succession or trend of speech notes on the scale of Pitch. Spoken Melody does not necessarily signify a pleasing succession of tones as in music ; but it is the vital, vocal placing of notes of various Qualities, Forms, Degrees of Force, Stresses, Changes of Pitch, and rates of Time in harsh as well as pleasing succession. The speaker composes and delivers his melody at the same time, and he should have as many varieties in Melody as he has emotions. The difficulty with many speakers and readers is that they have so few Melodies in which to express themselves. It behooves the student to so train his voice in Melody that his delivery will not be monotonous.

Melody is composed of two parts, — (1) *Current*, and (2) *Cadence*, which may be likened to the current of a stream, and its fall into a lake when it ceases to be a stream. Every complete sentence we utter has a current of speech notes and a cadence of plunging down in Pitch to close the sense.

1. **Current Melody** is the succession of notes in the body of the sentence. If any considerable number of successive speech notes are begun on the same Degree of Pitch, however they may be inflected, a monotone is produced such as is heard in counting, calling a list of names, in the perfunctory reading of some legal document, or in the utterance of some supposed supernatural being, such as the ghost in the play of *Hamlet* or *Julius Caesar*. If the range of Melody is too limited for the thoughts expressed, the utterance becomes monotonous, and monotony is the *bête noir* of the reader or speaker. If, on the other hand, the notes are varied too much for a given sentiment, an unstable, flippant effect is produced. For example, if we read the sublime words of the Psalmist, "The earth is the Lord's and the fulness thereof," with wide intervals and sweeping inflections, the dignity and sublimity of the passage is destroyed.

There are three kinds of Current Melody corresponding to man's triune nature, and expressive of his entire range of thought and feeling, — (1) *Chromatic*, (2) *Diatonic*, and (3) *Broken*. Their relation to the triune nature is shown as follows :

Current Melody	{	Chromatic . . .	Emotive	} Man
		Diatonic . . .	Mental	
		Broken . . .	Vital	

(1) **Chromatic Melody** is made up of inflections and waves which run through Semitonic and other minor intervals of the musical scale. It is largely composed of Semitones and minor Thirds and may occur on any degree of Pitch. We have seen that Semitones respond to the Emotive nature of man ; hence Chromatic Melody, composed so largely of Semitones, belongs to the Emotive division and is the medium of expression for *sad emotions, plaintiveness, tenderness, pity, sorrow, and wailing*.

(2) **Diatonic Melody** is composed of inflections and waves made through Intervals of Seconds and Thirds, and represents the Mental nature already explained. It is used to express the ordinary and lively thoughts such as *conversation, didactic thought, gladness, delight, grandeur, and oratorical fervor*.

(3) **Broken Melody** is composed of inflections and waves of wider slides and more broken changes of Pitch through the Intervals of Fifths and Octaves. As it manifests great vitality and energy, it clearly represents the Vital nature of man and is used to express his more dramatic and impassioned conditions, such as *ecstatic joy, triumph, oratorical invective, amazement, alarm, and rage*.

Selection illustrating Current Melody.

NOTE. In reading the following selection the student should strive for a pleasing variety in the arrangement of speech notes. As monotony shows lack of interest on the part of the speaker and destroys interest on the part of the audience, every effort should be made to acquire spirit and sprightliness of Current Melody.

THE NEW SOUTH

HENRY W. GRADY

A master hand has drawn for you the picture of your returning armies. You have been told how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war, — an army that marched home in defeat and not in victory, in pathos and not in splendor, but in glory that equaled yours, and to hearts as loving as ever welcomed heroes home.

Let me picture to you the footsore Confederate soldier, as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as, ragged, half-starved, heavy-hearted, enfeebled by want and wounds; having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face for the last time to the graves that dot old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey.

What does he find — let me ask you — what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless, his social system, feudal in its magnificence, swept away, his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone. Without money, credit, employment, material, or training, and, beside all this, confronted with the gravest problem that ever met human intelligence, — the establishing of a status for the vast body of his liberated slaves.

What does he do, this hero in gray with a heart of gold? Does he sit down in sullenness and despair? Not for a day. Surely God, who

had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow; and fields that ran red with human blood in April were green with the harvest in June.

But what is the sum of our work? We have found out that the free negro counts more than he did as a slave. We have planted the schoolhouse on the hilltop, and made it free to white and black. We have sowed towns and cities in the place of theories, and put business above politics.

The new South is enamored of her new work. Her soul is stirred with the breath of a new life. The light of a grander day is falling fair on her face. She is thrilling with the consciousness of growing power and prosperity. As she stands upright, full statured and equal, among the people of the earth, breathing the keen air and looking out upon the expanded horizon, she understands that her emancipation came because, through the inscrutable wisdom of God, her honest purpose was crossed and her brave armies were beaten.

The South has nothing for which to apologize. I should be unjust to the dauntless spirit of the South and to my own convictions if I did not make this plain in this presence. The South has nothing to take back. In my native town of Athens is a monument that crowns its central hill—a plain white shaft. Deep cut into its shining side is a name dear to me above the names of men—that of a brave and simple man who died in a brave and simple faith. Not for all the glories of New England, from Plymouth Rock all the way, would I exchange the heritage he left me in his soldier's death. To the foot of that I shall send my children's children to reverence him who ennobled their name with his heroic blood.

But, sir, speaking from the shadow of that memory which I honor as I do nothing else on earth, I say that the cause in which he suffered and for which he gave his life was adjudged by higher and fuller wisdom than his or mine, and I am glad that the omniscient God held the balance of battle in his almighty hand, that

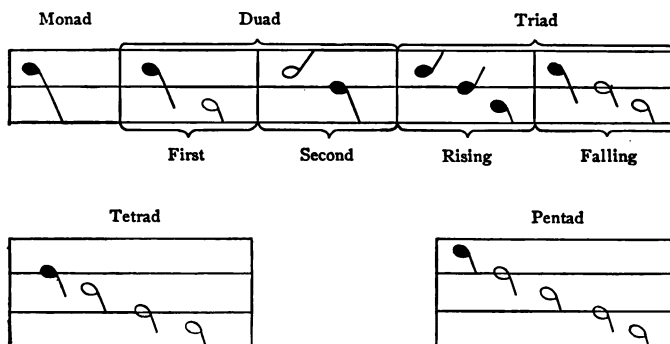
human slavery was swept forever from American soil, and that the American Union was saved from the wreck of war.

Now, what answer has New England to this message? Will she withhold, save in strained courtesy, the hand which, straight from his soldier's heart, Grant offered to Lee at Appomattox? Will she make the vision of a restored and happy people — which gathered above the couch of your dying captain, filling his heart with grace, touching his lips with praise, and glorifying his path to the grave — will she make this vision, on which the last sigh of his expiring soul breathed a benediction, a cheat and a delusion? If she does, the South, never abject in asking for comradeship, must accept with dignity its refusal; but if she does not refuse to accept in frankness and sincerity this message of good will and friendship, then will the prophecy of Webster, delivered in this very society forty years ago amid tremendous applause, be verified in its fullest sense when he said: "Standing hand to hand and clasping hands, we should remain united as we have been for sixty years, citizens of the same country, members of the same government, united, all united now and united forever."

2. **Cadence** is that part of Melody which marks the close of a clause or sentence when the rhetorical thought is complete. It consists of one or as many as five downward slides or steps, the last of which must be a Falling Inflection. It must reach the line of repose, and satisfy the ear with the sense of completed thought. Cadence is easily detected. Count "twenty" by fives, pausing after five, ten, and fifteen, with lowered Pitch and Rising Inflection on the last syllable, and then end with the utterance of "twenty" with a positive Falling Inflection and the complete sense is fully realized. The distance of this fall of voice is relative, and is dependent upon the gentleness or turbulence of the Current Melody preceding it; the more varied the Current the deeper the plunge of notes in the Cadence.

There are five Cadences: (1) the *Monad*, in which there is but one syllable; (2) the *Duad*, in which there are two; (3) the *Triad*, in which there are three; (4) the *Tetrad*, in which there

are four ; and (5) the *Pentad*, in which there are five syllables. There are two varieties each of Duads and Triads. The use of the Cadence is determined by the accent and emphasis of the syllables composing the closing words of the sentence, as indicated by the heavier shaded notes in the following cuts :



(1) The **Monad**.

The Monad is used when the last syllable of the closing word is strongly emphatic, or when the sentence ends in a very emphatic monosyllable.

My answer would be a *blow*.

(2) The **Duad**.

a. The *First Duad* is used when the next to the last syllable of the sentence is accented.

They all fired at *ran* - dom.

b. The *Second Duad* is used when the last syllable of the sentence is moderately strong.

Let me not hinder, Cassius, your de - *sire*.

(3) The **Triad**.

a. The *Rising Triad* is used when the last three syllables are about equally emphatic.

Ah, good painter, you *can't paint sound*!

b. The *Falling Triad* is used when the second from the last syllable of the sentence is accented.

The feast was *boun* - ti - ful.

(4) The *Tetrad* is used when the third from the last syllable of the sentence is accented.

The work was done *beau* - ti - ful - ly.

(5) The *Pentad* is used when the fourth from the last syllable of the sentence is accented.

He was prompted by pure dis - *in* - ter - est - ed - ness.

FAULTS OF CADENCE

In practicing Cadence students are cautioned against the following defects :

a. Dropping the voice too suddenly at the close of the sentence,

b. Allowing the voice to rise on the last syllable,

c. Giving the last syllable with a note of song,

d. Turning plain discourse into pathos by using the slide of the semitone on the last note, and

e. Making Cadence where the thought is not complete, as is often the case in reading poetry.

Selection illustrating Cadence.

NOTE. Determine its class and execute each of the Cadences in the following selection. Strive for a positive and satisfactory close to each sentence where a Cadence is required.

A FOOL IN THE FOREST FROM "AS YOU LIKE IT"

WILLIAM SHAKESPEARE

Jaques. A fool, a fool! — I met a fool i' the forest,
A motley fool; — a miserable world! —
As I do live by food, I met a fool,

Who laid him down and bask'd him in the sun,
 And rail'd on Lady Fortune in good terms,
 In good set terms, — and yet a motley fool !
 'Good morrow, fool,' quoth I. 'No, sir,' quoth he,
 'Call me not fool till Heaven hath sent me fortune.'
 And then he drew a dial from his poke,
 And, looking on it with lack-lustre eye,
 Says very wisely, 'It is ten o'clock :
 Thus we may see,' quoth he, 'how the world wags :
 'Tis but an hour ago since it was nine,
 And after one hour more 'twill be eleven :
 And so, from hour to hour, we ripe and ripe,
 And then, from hour to hour, we rot and rot ;
 And thereby hangs a tale.' When I did hear
 The motley fool thus moral on the time,
 My lungs began to crow like chancicleer,
 That fools should be so deep-contemplative ;
 And I did laugh, sans intermission,
 An hour by his dial. — O noble fool !
 A worthy fool ! — Motley's the only wear.
 O worthy fool ! — One that hath been a courtier,
 And says, if ladies be but young and fair,
 They have the gift to know't ; and in his brain, —
 Which is as dry as the remainder biscuit
 After a voyage, — he hath strange places cramm'd
 With observation, the which he vents
 In mangled forms. — O, that I were a fool !
 I am ambitious for a motley coat. . . .

It is my only suit ;

Invest me in my motley ; give me leave
 To speak my mind, and I will through and through
 Cleanse the foul body of th' infected world,
 If they will patiently receive my medicine.

Selection illustrating Melody.

NOTE. Strive for a pleasing variety in the Current Melody and avoid the faults named above in the execution of the Cadences.

IMPARTIAL ARBITRATION


W. J. BRYAN

A speech delivered before the Inter-Parliamentary Union, in London, July 26, 1906, on a resolution introduced by Mr. Bryan asking for an international commission of inquiry or the mediation of friendly powers, in case of disputes between nations.

The first advantage of this resolution is that it secures an investigation of the facts, and if you can but separate the facts from the question of honor, the chances are one hundred to one that you can settle both the fact and the question of honor without war. There is, therefore, a great advantage in an investigation that brings out the facts, for disputed facts between nations, as between friends, are the cause of most disagreements.

The second advantage of this investigation is that it gives time for calm consideration. That has already been well presented by the gentleman who has preceded me. I need not say to you that man excited is a very different animal from man calm, and that questions ought to be settled not by passion but by deliberation. If this resolution would do nothing else but give time for reflection and deliberation, there would be sufficient reason for its adoption. If we can but stay the hand of war until conscience can assert itself, war will be made more remote. When men are mad they swagger around and tell what they can do; when they are calm they consider what they ought to do.

The third advantage of this investigation is that it gives opportunity to mobilize public opinion for the compelling of a peaceful settlement, and that is an advantage not to be overlooked. Public opinion is coming to be more and more a power in the world. One of the greatest statesmen of my country — Thomas Jefferson, and, if it would not offend, I would say I believe him to be the greatest statesman the world has produced — said that if he had to choose between a government without newspapers and newspapers without a government, he would rather risk the newspapers without a government. You may call it an extravagant statement, and yet it presents an idea, and that idea is that public opinion is a controlling force. I am glad that the time is coming when public



opinion is to be more and more powerful; glad that the time is coming when the moral sentiment of one nation will influence the action of other nations; glad that the time is coming when the world will realize that a war between two nations affects others than the nations involved; glad that the time is coming when the world will insist that nations settle their differences by some peaceful means. If time is given for the marshaling of the force of public opinion, peace will be promoted. This resolution is presented, therefore, for the reason that it gives an opportunity to investigate the facts and to separate them from the question of honor, that it gives time for the calming of passion, and that it gives time for the formation of a controlling public sentiment.

I will not disguise the fact that I consider this resolution a long step in the direction of peace, nor will I disguise the fact that I am here because I want this Inter-Parliamentary Union to take just as long a step as possible in the direction of universal peace. We meet in a famous hall, and looking down upon us from these walls are pictures that illustrate not only the glory that is to be won in war, but the horrors that follow war. There is a picture of one of the great figures in English history (pointing to the fresco by Maclise of the death of Nelson). Lord Nelson is represented as dying, and around him are the mangled forms of others. I understand that war brings out certain virtues. I am aware that it gives opportunity for the display of great patriotism; I am aware that the example of men who give their lives for their country is inspiring; but I venture to say there is as much inspiration in a noble life as there is in a heroic death, and I trust that one of the results of this Inter-Parliamentary Union will be to emphasize the doctrine that a life devoted to the public, and ever flowing, like a spring, with good, exerts an influence upon the human race and upon the destiny of the world as great as any death in war. And if you will permit me to mention one whose career I watched with interest and whose name I revere, I will say that, in my humble judgment, the sixty-four years of spotless public service of William Ewart Gladstone will, in years to come, be regarded as as rich an ornament to the

history of this nation as the life of any man who poured out his blood upon a battlefield.

All movements in the interest of peace have back of them the idea of brotherhood. If peace is to come in this world, it will come because people more and more clearly recognize the indissoluble tie that binds each human being to every other. If we are to build permanent peace, it must be on the foundation of the brotherhood of men. A poet has described how, in the civil war that divided our country into two hostile camps a generation ago, in one battle a soldier in one line thrust his bayonet through a soldier in the opposing line, and how, when he stooped to draw it out, he recognized in the face of the fallen one the face of his brother. And then the poet describes the feeling of horror that overwhelmed the survivor when he realized that he had taken the life of one who was the child of the same parents and the companion of his boyhood. It was a pathetic story, but is it too much to hope that as years go by we will begin to understand that the whole human race is but a larger family?

It is not too much to hope that as years go by human sympathy will expand until this feeling of unity will not be confined to the members of a family or to the members of a clan or of a community or state, but shall be world-wide. It is not too much to hope that we, in this assembly, possibly by this resolution, may hasten the day when we shall feel so appalled at the thought of the taking of any human life that we shall strive to raise all questions to a level where the settlement will be by reason and not by force.

PART III

ELEMENTS OF ACTION

Action is that part of expression which addresses itself to the eye. It embraces position, attitude, gesture, and facial expression. Its purpose is to reënforce speech ; if it does not do this, it is superfluous.

CHAPTER IX

CONCEPTION OF ACTION

Four considerations must be borne in mind in applying action, — (1) *Impulse to action*, (2) *Suppression of self*, (3) *Limits of personation*, (4) *Action in figurative language*.

SECTION I. IMPULSE TO ACTION

Impulse to Action is the desire to strengthen spoken language with gesture or some other movement. The impulse is more important than the form of action. Still it is necessary to cultivate form because action in good form is more forceful. To be effective, action must also be spontaneous, must have impulse behind it. Better no action than no impulse.

SECTION II. SUPPRESSION OF SELF

The speaker should make his theme more prominent than himself, should hide behind his subject, and lead his audiences to think and feel with him. Awkward or profuse gesture attracts attention to the speaker. People lose sight of the thought and

carry away the memory of inappropriate gesture and striking attitude. Gesture should be simple, sincere, and suited to the word.

SECTION III. LIMITS OF PERSONATION

Public readers and speakers are under great temptation to act out many things which should be left to the imagination. In no respect has the criticism of judicious minds been so severe as against undue impersonation. The following simple laws, if put into practice, will reduce such tendency to a minimum.

1. FIRST LAW

The speaker should personate only when uttering the direct words or strong emotion of a character. In the following lines from "Horatius at the Bridge" one may very properly personate the strong soldier giving the command. He may take a manly, heroic, but modest attitude, such as this courageous Roman is supposed to have taken at the time :

Hew down the bridge, Sir Consul,
With all the speed ye may ;
I, with two more to help me,
Will hold the foe in play.
In yon strait path a thousand
May well be stopped by three.
Now who will stand on either hand,
And keep the bridge with me ? — *Macaulay.*

Of a very different nature are the descriptive passages. In such there is a tendency with young students to personate, to act out the descriptions. The following lines are spoken *about* Astur and Horatius, and not *by* them. Hence they should not be personated :

Then, whirling up his broadsword
With both hands to the height,
He rushed against Horatius,

And smote with all his might.

He reel'd, and on Herminius
He lean'd one breathing-space,
Then, like a wild-cat mad with wounds,
Sprang right at Astur's face.— *Ibid.*

This does not mean that there should be no action, but that what is used should be suggestive, not personative, i.e. the acts may be pointed out by the describer and pictured to the imagination, but not actually done. Let the student apply this principle in the following passage from the same poem:

So he spake, and, speaking, sheathed
The good sword by his side,
And, with his harness on his back,
Plunged headlong in the tide.— *Ibid.*

To act that which should be left to the imagination has much the same effect upon an audience as the explanation of a joke.

2. SECOND LAW

There must be a distinction between the reciter and the actor. While the vocal expression is practically the same, the action in the two cases is very different. The actor is aided by the costume, the scenery, the support, and the accessories. He draws and sheathes his sword or dagger. He gives a letter, a book, or other material thing to the character addressed.

The reader or personator does not depend on costume and stage trappings for effects. He draws upon the imagination for the scenes, characters, and accessories. He indicates the drawing of the sword and the using of it, but does not sheathe it or account for it afterwards. He extends the hand with an imaginary book or letter, or opens the palm to receive some material thing. He leaves to the imagination of the audience much which the actor produces. He should not therefore encroach upon the actor's art.

SECTION IV. ACTION IN FIGURATIVE LANGUAGE

Literal action should not be used in figurative language. The violation of this law is common in the first stages of speech making. The youth who pointed to his own open mouth in speaking of the "jaws of the hydra-headed monster" violated this principle. The distinguished preacher who literalized "striking at the very gates of heaven," with a high jump and a violent swing of his fist at the pearly gates, was also doing violence to this law. "The heart of the nation," "A whirlwind of revolution," and "No friend of liberty who has not dropped his head" are expressions that need no literal action to make them impressive.

CHAPTER X

REQUISITES OF ACTION

The **Requisites or qualities of action** are four, — (1) *Grace*, (2) *Force*, (3) *Precision*, and (4) *Economy*.

SECTION I. GRACE

Grace of action is the ease and freedom of bodily movements. It comes of the simple but harmonious action of all parts of the body. Grace requires that there be curve enough to overcome stiffness and awkwardness, but not enough for extravagance.

SECTION II. FORCE

Force is the energy put into gesture or other bodily movements. It may be gentle, moderate, or impassioned, dependent upon the feeling or emotion. Tranquillity, for example, requires gentle force; didactic thought, moderate strength; and rage, impassioned action. Ease may be acquired by persistent exercise in æsthetic physical culture, and especially in movements in technique of action (see page 229).

SECTION III. PRECISION

Precision is the proper timing of action. Gestures are often placed on the wrong word, the head stroke in the passing bow is not timed to the step, and the look is not suited to the word. Any gesture or other movement out of time is like a note of music out of time. It breaks the harmony.

Precision of gesture embraces three acts, — (1) *Preparation*, (2) *Stroke*, and (3) *Return*.

1. THE PREPARATION

The **Preparation** of a gesture occurs on the three or four syllables immediately preceding the word to be emphasized. Gesture would better be prepared too early than too hastily, for the poise of the hand in the air creates expectancy on the part of the audience. In preparation the hand is usually relaxed and moves through an arch until it arrives at the point where the sweep or expressive part begins. One should guard against superfluous, out-of-the-way curves in preparation. The movement should be simple but free.

2. THE STROKE

The **Stroke** is the sudden impulse that ends the expressive part of the gesture. It comes from the elbow, wrist, and fingers, and occurs on the accented syllable of the emphatic word. Its force is gentle, moderate, or impassioned in accordance with the sentiment. In order to get the full effect of a gesture, the hand may be held in place a moment after the stroke, and may emphasize the thought by slight impulses on other leading words in the sentence. Such impulses are given from the elbow and shoulder without renewing the preparation, and with but little wrist action; e.g. "There is *Boston* and *Concord* and *Lexington* and *Bunker Hill* and there they will remain forever"; "Give *generously* and *freely*."

3. THE RETURN

The **Return** of a gesture should be made when it has served its purpose and no other is to follow immediately. The hand should be brought easily but directly to the side or to some other position of repose. Two extremes should be avoided: *first*, drawing in the hand by some circuitous route and placing it away mechanically; and *second*, letting it fall so heavily as to attract attention.

SECTION IV. ECONOMY

Economy of action is the judicious use of appropriate action. There may be too little or too much gesture. Either is a violation of economy. Well-executed gestures may tire by their frequency or attract attention by their infrequency. Two arms are often used where one would do. A favorite gesture often becomes a noticeable habit. The index finger may be shaken in rebuke once or twice with good effect, but if shaken continually it loses force and grows monotonous.

The amount of gesture depends upon the temperament of the speaker and the character of the speech. It may be curbed in one speaker and stimulated in another. True economy calls for just enough to reënforce the thought and no more.

CHAPTER XI

LAWS GOVERNING ACTION

As the excellencies and faults of speech may be determined by a knowledge of vocal principles, so correct and incorrect gesture or attitude may be detected by the study of the underlying principles or laws which govern action. We shall treat (1) the *Zones of the Body*, (2) the *Arms*, (3) *Principles of Gesture*, (4) *Planes of Gesture*, (5) the *Legs*, and (6) *Positions and Attitudes*.

SECTION I. ZONES OF THE BODY

The **Zones** of the body or any of its members are those sections or divisions which correspond to man's Triune Nature. The body as an expressive agent may be divided into three parts, — (1) the *Head*, (2) the *Torso*, and (3) the *Limbs*, — corresponding to the three natures of man, as follows :

$$\text{Body} \left\{ \begin{array}{lll} \text{Head} & . & . & . & \text{Mental} \\ \text{Torso} & . & . & . & \text{Emotive} \\ \text{Limbs} & . & . & . & \text{Vital} \end{array} \right\} \text{Man}$$

1. The **Head**, which contains the brain, the seat of the mind, belongs to the Mental division. The nod or shake of the head, the intelligent flash of the eye, the movements of the lips in articulation, are mental in significance.

2. The **Torso**, containing the heart and popularly recognized as the seat of the affections and emotions, is Emotive in significance. The writhing, twisting, and swaying movements of the torso manifest the stronger workings of this nature.

3. The **Limbs**, which are the most muscular parts of the body and the active agents of physical exertion, are Vital in nature. Walking, running, dancing, fighting, etc., show the strong activities of this nature. As agents of gesture and attitude there are two divisions, — (1) the *Arms*, and (2) the *Legs*.

NOTE. The above are the Generic divisions of the body. For the purposes of the Secondary Schools we shall treat only the Vital division, leaving the fuller treatment for college and university work.

SECTION II. THE ARMS

Delsarte gives the following classification of the parts of the arm with reference to the Triune Nature.

$$\text{Arm} \left\{ \begin{array}{lll} \text{Upper Arm} & . & . & . & \text{Vital} \\ \text{Forearm} & . & . & . & \text{Emotive} \\ \text{Hand} & . & . & . & \text{Mental} \end{array} \right\} \text{Man}$$

1. The **Upper Arm** contains the muscles which are brought into play in strong physical exertion, such as striking heavy blows, lifting, climbing, or rowing. The expression "strike out from the shoulder" is significant of the Vital character of this agent of expression.

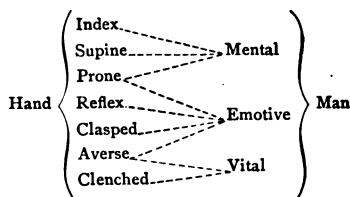
2. The **Forearm**, hinging on the Emotive elbow, is brought into action in the cordial hand clasp, in supplication and aversion, all of which give evidence of its Emotive significance.

3. The **Hand** is the Mental agent of the arm. While it responds to all three of the psychic states, it is most significant of the Mental nature. As an agent of expression the hand is delicately articulated, affording the greatest mobility and skill in its use. We write and draw pictures with the hand. We enumerate upon the fingers. The deaf and dumb talk with the hands. The mental act of touching the keys of a piano is performed by the hands. So significant is the hand that it determines the meaning and therefore the principle of the gesture. "Animals would have been men had they had hands," exclaimed the ancient Greek philosopher Anaxagoras.

SECTION III. PRINCIPLES OF GESTURE

The **Principles of Gesture**, as determined by the position of the hand, may be reduced to seven in number, — (1) the *Index*, (2) the *Supine*, (3) the *Prone*, (4) the *Reflex*, (5) the *Clasped*, (6) the *Averse*, and (7) the *Clenched*.

Considered in relation to the Triune Nature, they may be classified as follows :



I. THE INDEX

The **Index** is the pointer of the hand. The forefinger is extended and emphasized while the other fingers are turned in (see Figs. 5 and 6). The dominant significance of this principle is mentality. It calls attention to objects in whatever



FIG. 5. HAND INDEX



FIG. 6. HAND INDEX

plane they may be located, or directs the intellect of an audience in the close reasoning of debate. With the palm and fingers turned down and the forefinger extended forward in a horizontal position, it adds great emphasis to the directing power of the gesture. Held in a vertical position and slightly shaken forward and back, it *admonishes, charges, and expostulates with*. The Index, then, adds great force to the expression of *caution, reproach, rebuke, solemn warning, and command*; it *directs, points out objects, enumerates facts, and designates argument*.

Sentences illustrating the Index:

- (1) Yonder comes my master, your brother. — *Shakespeare*.
- (2) Far along from peak to peak . . . leaps the live thunder.
— *Byron*.
- (3) You knew, none so well, none so well as you, of my daughter's flight. — *Shakespeare*.

2. THE SUPINE

In the **Supine** principle the palm is turned upward, usually at an angle of about 45° (see Figs. 7 and 8). The fingers are extended without being strained back. The thumb is energized, the forefinger well opened, the other fingers slightly



FIG. 7. HAND SUPINE



FIG. 8. HAND SUPINE

curved, and the whole hand is about as wide at the point as at the palm. When the gesture is high the palm may not be seen by the audience, but it may always be seen by the speaker. The Supine is the most commonly used of the principles of gesture. It is *revelatory* in character and corresponds most nearly to the Mental nature. It is appropriate in *affirmation, welcome, giving, receiving, asking, appeal, concession, submission, humility*, according to the plane in which it is made.

Sentences illustrating the Supine :

(1) Give generously and freely. Recollect that in so doing you are exercising one of the most god-like qualities of your nature.

— *Prentiss.*

(2) Good old man, thou art right welcome as thy master is.

— *Shakespeare.*

(3) I appeal from the spirit of trade to the spirit of liberty.

— *Hoar.*

3. THE PRONE

In the **Prone** principle the palm is turned downward (see Figs. 9 and 10). It molds, shapes, caresses, and commands. It sweeps over an expanse, traces out distance, measures heights, and feels the way in darkness. The outstretched

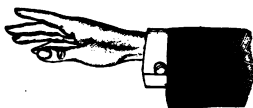


FIG. 9. HAND PRONE

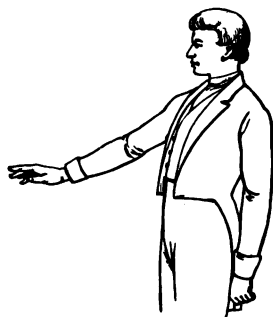


FIG. 10. HAND PRONE

hands of the minister, at the close of a church service, are not an unmeaning benediction. The religious ceremony of the laying on of hands signifies blessing or the imparting of spiritual force. The Prone hand held upright in the act of taking the oath is the outward sign of submission and truth. While the Supine hand reveals, the Prone *conceals* or suppresses. The one affirms, the other *denies*; one receives, the other *rejects*. In significance these are Mental states, but when expressing *reproof, moral restraint, offering protection, blessing, and benediction*, the action enters the Emotive realm.

Sentences illustrating the Prone :

- (1) Nor Heaven peep through the blanket of the dark to cry *Hold, hold!* — *Shakespeare.*
- (2) Peace! silence! Brutus speaks. — *Shakespeare.*
- (3) O name him not, . . . for he will never follow any thing that other men begin. — *Shakespeare.*

4. THE REFLEX

In the **Reflex** principle the palm is directed toward some part of the body (see Figs. 11 and 12). The hand touches or strikes the head in deep thought, bewilderment, or distraction; e.g. Hamlet in driving himself to devise means to



FIG. 11. HAND REFLEX



FIG. 12. HAND REFLEX

"catch the conscience" of the King, exclaims, "*About, my brain!*" The hand is directed toward the torso in referring to soul, affection, heart, self, as in the words, "Hold, hold, my heart; and you, my sinews, grow not instant old, but bear me stiffly up." The hand clutches some part of the vital organs in physical pain, as in the words of King John, "O, I am poisoned."

The Reflex, then, is used in *concentration, reflection, arrogance, self-abnegation, self-menace, convulsion*. Such expression fully warrants that this principle be classed as Emotive in nature.

Sentences illustrating the Reflex:

- (1) Do I look like a cudgel? — *Shakespeare.*
- (2) I am the Emperor and the incomparable archer of Rome.
— *Thompson.*
- (3) And for that name that is no part of thee take all myself.
— *Shakespeare.*

5. THE CLASPED

In hands **Clasped** the palms are brought together and the fingers and thumbs are clasped or interlocked (see Figs. 13 and 14). This principle is seen when the hands are wrung in grief, anguish, and remorse; and when they are extended upward in



FIG. 13. HANDS CLASPED



FIG. 14. HANDS CLASPED

supplication, which is emphasized when the hands are drawn nearer to the body and the elbows raised and extended at a sharper angle. It is also recognized in the eager grasp of the hand and the hearty hand shake of friendship, in which the palms are pressed together in cordiality and sympathy. In expression, then, the Clasped hands respond to the Emotive nature, and are used in *prayer, entreaty, supplication, adoration, deep sorrow, anguish, and remorse.*

Sentences illustrating the Clasped:

(1) Dead! both my boys! When you sit at the feast, and are wanting a great song for Italy free, let none look at me.

— *Mrs. Browning.*

(2) What wilt thou do? Thou wilt not murder me? Help, help, ho! — *Shakespeare.*

(3) Thou shalt judge. Thine, Jehovah, is the vengeance. Thou alone canst send it. — *Daly.*

6. THE AVERSE

In the **Averse** principle the hand is turned away at a positive angle with the forearm (see Figs. 15 and 16). It is closely related to the Prone, though the exact angle at which the Prone ends and the Averse begins is not to be marked by hard-and-fast lines. It is necessary to distinguish between these two principles



FIG. 15. HAND AVERSE



FIG. 16. HANDS AVERSE

because of their wide divergency in expression. Benediction and aversion, so different in character, require different principles of gesture. This difference is shown at the wrist. At an obtuse angle the Averse expresses *admonition, reproof, or repression*; at a sharper angle, *aversion, repulsion, and fear*; at a still sharper angle, with the fingers spread apart, *extreme fear, terror, horror, and loathing*. Because a part of these sentiments belong to the Emotive and a part to the Vital nature the Averse principle is classified as pivotal between the two.

Sentences illustrating the Averse:

- (1) Away, slight man. — *Shakespeare.*
- (2) O most cursed fiend! . . . Thou and my bosom henceforth shall be twain. — *Shakespeare.*
- (3) Avaunt, thou dreadful minister of hell! — *Shakespeare.*
- (4) "Imperial?" Away with it. I do not like the sound of it.
— *Jefferson.*

7. THE CLENCHED

In the **Clenched** principle of gesture the fingers are bound together by the thumb into a solid mass (see Figs. 17 and 18). Its significance is universally understood. All grades of civilization know that the Clenched fist signifies preparation for physical conflict, the enforcement of strong passion, determi-



FIG. 17. HAND CLENCHED



FIG. 18. HANDS CLENCHED

nation, or force of will. It is man's weapon of attack, and therefore responds most fully to the Vital nature. It is used in sentiments dominated by great physical energy, such as *courage*, *defiance*, *hate*, *anger*, and *revenge*. It is much used by the orator when he desires to enforce a thought with great vigor.

Sentences illustrating the Clenched :

(1) If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him. — *Shakespeare*.

(2) I will have the heart of him, if he forfeit. — *Shakespeare*.

(3) Whether he be a privy councilor or a parasite my answer would be a blow. — *Grattan*.

(4) Now let it work. Mischief, thou art a foot, take thou what course thou wilt. — *Shakespeare*.

All the above principles are used in dramatic action, but the orator in public address seldom uses more than four of them, the *Supine*, the *Prone*, the *Index*, and the *Clenched*.

Selection illustrating the Principles of Gesture.

NOTE. The student should analyze the following selection, determine from the foregoing discussion the principles of gesture to be employed, and apply them to delivery.

CAUGHT IN THE QUICKSAND

VICTOR HUGO

It sometimes happens that a man, traveler or fisherman, walking on the beach at low tide, far from the bank, suddenly notices that for several minutes he has been walking with some difficulty. The strand beneath his feet is like pitch; his soles stick in it; it is sand no longer; it is glue.

The beach is perfectly dry, but at every step he takes, as soon as he lifts his foot, the print which it leaves fills with water. The eye, however, has noticed no change; the immense strand is smooth and tranquil; all the sand has the same appearance; nothing distinguishes the surface which is solid from that which is no longer so; the joyous little crowd of sand flies continue to leap tumultuously over the wayfarer's feet. The man pursues his way, goes forward, inclines to the land, endeavors to get nearer the upland.

He is not anxious. Anxious about what? Only he feels, somehow, as if the weight of his feet increases with every step he takes. Suddenly he sinks in.

He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back, he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left—the sand half-leg deep. He throws himself to the right; the sand comes up to his knees. Then he recognizes with unspeakable terror that he is caught in the quicksand, and that he has beneath him the terrible medium in which man can no more walk than the fish can swim. He throws off his load if he has one, lightens himself as a ship in distress; it is already too late. He calls, he waves his hat or his

handkerchief; the sand gains on him more and more. He feels that he is being swallowed up. He howls, implores, cries to the clouds, despairs.

Behold him waist deep in the sand. The sand reaches his breast; he is now only a bust. He raises his arms, utters furious groans, clutches the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of this soft sheath; sobs frenziedly; the sand rises; the sand reaches his shoulders; the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it—silence. The eyes still gaze, the sand shuts them—night. Now the forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves, and shakes, disappears. Sinister effacement of a man.

SECTION IV. PLANES OF GESTURE

There are three **Planes of Gesture**, — (1) the *Plane of Equality*, (2) the *Plane of the Superior*, and (3) the *Plane of the Inferior*. The approximate angle occupied by each of these planes is shown in Fig. 19.

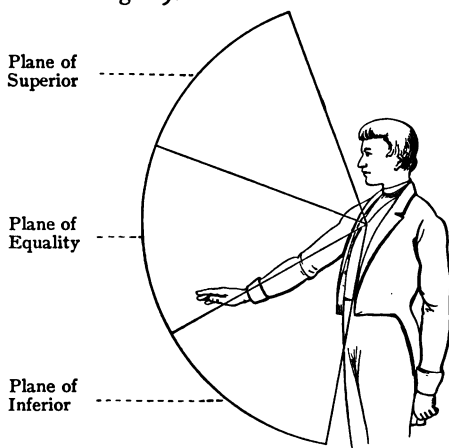


FIG. 19

1. PLANE OF EQUALITY

The **Plane of Equality** is the plane of *direct address*. Its range vertically is through an arc of about thirty degrees, with the shoulder as a center. It is the normal zone in which men deal with their fellow-men. Gestures of *ordinary conversation, description, didactic thought, calm reasoning, ordinary public address, and direct appeal* are in the Plane of Equality; in fact, most gestures occur in this plane.

Sentences illustrating the Plane of Equality.

(1) Within our territory stretching through many degrees of latitude and longitude we have the choice of many products and many means of independence. — *Story*.

(2) Do we mean to submit to the measures of Parliament, Boston-Port Bill and all? — *Webster*.

(3) Welcome, Icilius! Welcome, friends! — *Knowles*.

(4) Have I not cause enough for anger? — *Halm*.

2. PLANE OF THE SUPERIOR

The **Plane of the Superior** is the plane of the ideal, of the imaginative and the poetic. It is called by some the elevated plane. Gestures range through an arc of forty or fifty degrees above the Plane of Equality. Sentiments of *hope, beneficence, benediction, patriotism, triumph, liberty, and appeals to Heaven or Deity* require gestures in the Plane of the Superior.

Sentences illustrating the Plane of the Superior.

(1) Some to the common pulpits and cry out "liberty, freedom and enfranchisement." — *Shakespeare*.

(2) "Good speed!" cried the watch as the gate-bolts undrew,
"Speed," echoed the wall to us galloping through."

— *Browning*.

(3) Judge, O you gods, how dearly Cæsar loved him.

(4) Forbid it, Almighty God! — *Henry*.

— *Shakespeare*.

3. PLANE OF THE INFERIOR

The **Plane of the Inferior** is the plane of the debasing. Its range is through an arc of forty to fifty degrees below the Plane of Equality. Gestures putting down the bad, the low, the vile, or the contemptible culminate in this plane. *Malevolence, hate, revenge, gloom, despair, horror, and aversion* are enforced by gestures that conclude in this plane.

Sentences illustrating the Plane of the Inferior.

- (1) Out of my sight, thou demon of bad news. — *Aldrich.*
- (2) I'll force out his last drachma. O, I'll not rest until I've had revenge. — *Halm.*
- (3) O, what a rash and bloody deed is this! — *Shakespeare.*
- (4) Down, therefore, and beg mercy of the Duke. — *Shakespeare.*

Selection illustrating the Planes of Gesture.

NOTE. Analyze the following selection and apply gesture in accordance with the reasons set forth for the use of the different Planes.

GALILEO

EDWARD EVERETT

There is much in every way in the city of Florence to excite the curiosity, kindle the imagination, and gratify the taste; but among all its fascinations, addressed to the sense, the memory, and the heart, there was none to which I more frequently gave a meditative hour during a year's residence, than to the spot where Galileo Galilei sleeps beneath the marble floor of Santa Croce; no building on which I gazed with greater reverence than I did upon that modest mansion of Arceti: villa once, and prison, in which that venerable sage, by the command of the Inquisition, passed the sad, closing years of his life.

Of all the wonders of ancient and modern art, statues and paintings, jewels and manuscripts, the admiration and delight of ages, there is nothing I beheld with more affectionate awe than that poor little spyglass through which the human eye first pierced the

clouds of visual error, which from the creation of the world had involved the system of the universe.

There are occasions in life in which a great mind lives years of rapt enjoyment in a moment. I can fancy the emotions of Galileo, when, first raising the newly constructed telescope to the heavens, he saw fulfilled the grand prophecy of Copernicus, and beheld the planet Venus crescent like the moon.

It was such another moment as that when the immortal printers of Mentz and Strasburg received the first copy of the Bible into their hands, the work of their divine art; like that when Columbus, through the gray dawn of the 12th of October, 1492, beheld the shores of San Salvador; like that when the law of gravitation first revealed itself to the intellect of Newton; like that when Franklin saw, by the stiffening fibers of the hempen cord of his kite, that he held the lightning in his grasp; like that when Leverrier received back from Berlin the tidings that the predicted planet was found.

Yes, noble Galileo, thou art right, "it does move." Bigots may make thee recant it, but it moves, nevertheless. Yes, the earth moves, and the planets move, and the mighty waters move, and the great sweeping tides of air move, and the empires of men move, and the world of thought moves, ever onward and upward, to higher facts and bolder theories. The Inquisition may seal thy lips, but they can no more stop the progress of the great truth propounded by Copernicus and demonstrated by thee, than they can stop the revolving earth.

Close, now, venerable sage, that sightless, tearful eye; it has seen what man never before saw; it has seen enough. Hang up that poor little spyglass; it has done its work. Not Herschel nor Rosse have, comparatively, done more. Franciscans and Dominicans deride thy discoveries now, but the time will come when, from two hundred observatories in Europe and America, the glorious artillery of science shall nightly assault the skies; but they shall gain no conquests in those glittering fields before which thine shall be forgotten.

Rest in peace, great Columbus of the heavens — like him scorned, persecuted, broken-hearted! In other ages, in distant

hemispheres, when the votaries of science, with solemn acts of consecration, shall dedicate their stately edifices to the cause of knowledge and truth, thy name shall be mentioned with honor.

SECTION V. THE LEGS

With reference to the Triune Nature the **Leg** is divided as follows:

$$\text{Leg} \left\{ \begin{array}{lll} \text{Foot} & . & . & . & \text{Mental} \\ \text{Lower Leg} & . & . & \text{Emotive} \\ \text{Upper Leg} & . & . & \text{Vital} \end{array} \right\} \text{Man}$$

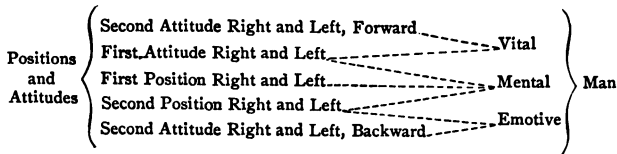
1. The **Foot** and **Ankle** belong to the Mental zone of the leg. The foot taps the floor in impatience or irritation, twists about in confused thinking, picks the steps, finds the path, and gives direction to the punt of a ball.

2. The **Lower Leg** and **Knee** are Emotive in general significance. The knee bends in prayer or supplication, bows in submission, and shakes in strong emotion. The weak-kneed person lacks moral strength.

3. The **Upper Leg** and **Hip** correspond to the Vital nature. While the foot gives direction, the heavy muscles of the thigh give strength to the punt of a ball, to walking, running, or leaping.

SECTION VI. POSITIONS AND ATTITUDES

Viewed from the standpoint of the Triune Nature, the **Positions** and **Attitudes** are classified as follows:



NOTE. We shall treat only those positions and attitudes which are essential to public speaking and most used on the rostrum.

1. FIRST POSITION

In the **First Position** either foot may be advanced: if the right, it is called *First Position Right*; if the left, *First Position Left*. The heels are separated from three to six inches. The forward foot is directed from the heel of the back foot. The angle between the feet is about 75° . The legs are straight. The weight is placed most strongly upon the ball of the backward or "strong" foot and the body is poised on the forward foot without being thrown forward from an erect, easy position (see Figs. 20 and 21).¹

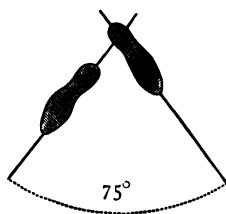


FIG. 20.
FIRST POSITION RIGHT

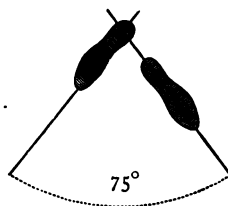


FIG. 21.
FIRST POSITION LEFT

The First Position is more used than any other. It is the normal position. Its significance is that of ordinary mentality when the speaker is not moved by strong emotion. It is appropriate then in *ordinary discourse, argumentation, narration, description, didactic thought*, and in the *gentle emotions*. The First Right and the First Left are used interchangeably in expression to avoid fatigue.

¹ In all the cuts used to illustrate positions and attitudes those parts of the tracks which are most heavily shaded show where the greatest weight is placed.

Selection illustrating the First Position.

NOTE. The First Position may very properly be maintained throughout the following short speech. Variety may be had by a few changes from the First Position Right to the First Position Left, and vice versa.

COMMERCIAL EXPANSION

WILLIAM MCKINLEY

The period of exclusiveness is past. The expansion of our trade and commerce is the pressing problem. Commercial wars are unprofitable. A policy of good will and friendly trade relations will prevent reprisals. Reciprocity treaties are in harmony with the spirit of the times; measures of retaliation are not. If perchance some of our tariffs are no longer needed for revenue or to encourage and protect our industries at home, why should they not be employed to extend and promote our markets abroad?

Then, too, we have inadequate steamship service. New lines of steamers have already been put in commission between the Pacific coast ports of the United States and those on the western coasts of Mexico and Central and South America. These should be followed up with direct steamship lines between the eastern coast of the United States and South American ports. One of the needs of the times is direct commercial lines from our vast fields of production to the fields of consumption that we have but barely touched.

Next in advantage to having the thing to sell is to have the convenience to carry it to the buyer. We must encourage our merchant marine. We must have more ships. They must be under the American flag, built and manned and owned by Americans. These will not be profitable in a commercial sense; they will be messengers of peace and amity wherever they go.

2. SECOND POSITION

In the **Second Position** either foot may be advanced: if the right, it is called *Second Position Right*; if the left, the *Second Position Left*. The foot is set forward about its length from the First Position. The weight is on the forward foot. The

heel of the back foot is lifted slightly from the floor, and the foot rests upon its ball. The angle between the feet is about 90° (see Figs. 22 and 23).

It is used where emotion is added to mentality and the speaker is impelled forward toward his audience to impart his

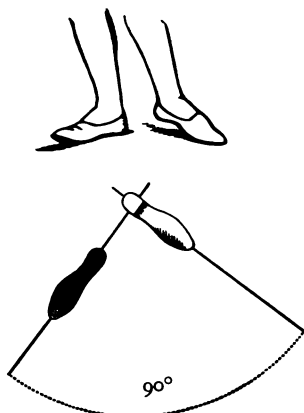


FIG. 22.
SECOND POSITION RIGHT

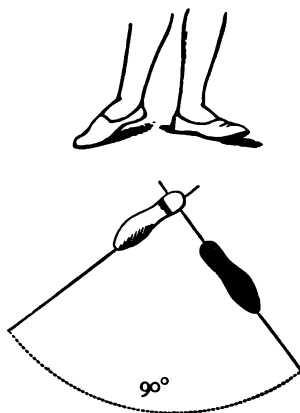


FIG. 23.
SECOND POSITION LEFT

thought with more friendliness and fervor. It is appropriate then in *earnest interest*, *anxiety*, *welcome*, *appeal*, *supplication*, and *entreaty*. The Second Right and Second Left are complementary to each other, and are interchangeable in expression, except that in speaking far to the right the Second Right is more sympathetic and appropriate, and in speaking far to the left the Second Left gives the more graceful appearance.

Sentences illustrating the Second Position.

NOTE. In the following short passages where earnest appeal and supplication are used there is opportunity, now and then, for the use of the Second Position Right and Left.

(1) In the name, then, of common humanity, I invoke your aid in behalf of starving Ireland. Give generously and freely. Recollect

that in so doing you are exercising one of the most God-like qualities of your nature. — *Prentiss*.

- (2) But yesterday the word of Cæsar might
Have stood against the world ; now lies he there,
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honorable men :
I will not do them wrong ; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honorable men ! — *Shakespeare*.

3. FIRST ATTITUDE

An **Attitude** is a position extended and enlarged.

The **First Attitude** is an extension of the First Position. It has a broader base and a firmer bracing of the lower limbs. The

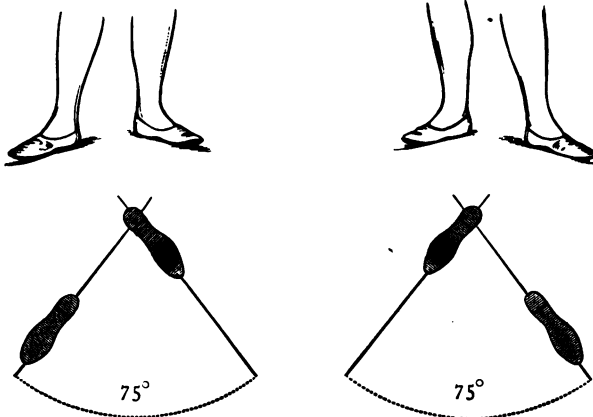


FIG. 24.
FIRST ATTITUDE RIGHT

FIG. 25.
FIRST ATTITUDE LEFT

angle between the feet is the same and the weight is distributed as in the First Position (see Figs. 24 and 25). There are

two divisions, — the *First Attitude Right* and the *First Attitude Left*. They are used interchangeably in the expression of *courage, defiance, heroism, pride, and arrogance*; in *grand, bold, lofty, or impassioned oratory*.

Because it is closely related in expression to both the Mental and the Vital natures we have placed it as pivotal between them.

Selections illustrating.

NOTE. In the heroic and lofty passages of the following paragraphs the First Attitude is indispensable. Variety may be had by changes now and then from the First Right to the First Left.

When my eyes shall be turned to behold, for the last time, the Sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known and honored throughout the Earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured; bearing for its motto, no such miserable interrogatory as "What is all this worth?" nor those other words of delusion and folly, "Liberty first, and Union afterwards"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, — Liberty and Union, now and for ever, one and inseparable! — *Webster*.

Reunited! One country again and one country forever! Proclaim it from the press and pulpit! Teach it in the schools! Write it across the skies! The world sees and feels it! It cheers every heart, North and South, and brightens the life of every American home. Let nothing ever strain it again. At peace with all the world and with each other, what can stand in the pathway of our progress and prosperity? — *McKinley*.

4. SECOND ATTITUDE

The **Second Attitude** is based upon the Second Position. The lines and angles are practically the same, though the feet are more widely separated, as seen in the accompanying figures.

There are two divisions, — the *Second Attitude, Forward*, and the *Second Attitude, Backward*.

(1) *Second Attitude, Forward*.

In this attitude the body is inclined forward, the knee is slightly bent, the forward foot is placed about twice its length in front of the back foot and receives the greater part of the weight of the body (see Figs. 26 and 27). Both feet are planted firmly upon the floor, and the back foot receives varying proportions of the weight. The angle between the feet is approximately 90° , varying somewhat with the length of the step and the distribution of the weight. The farther forward the weight is shifted the more the heel of the back foot will be drawn in and the greater will be the angle, as shown in the dotted lines representing the back foot.

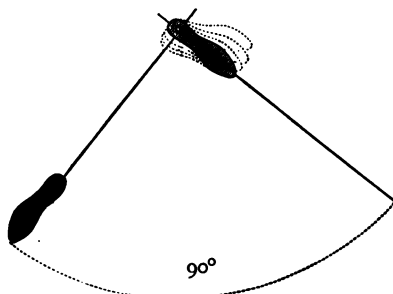
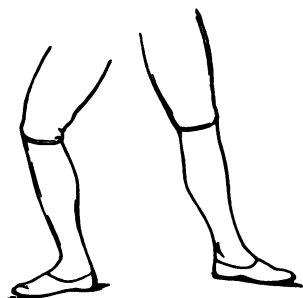
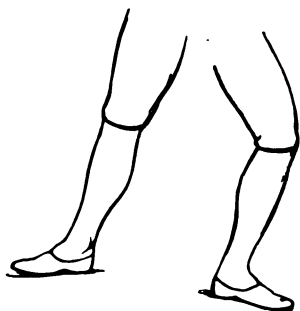


FIG. 26.

SECOND ATTITUDE RIGHT, FORWARD

In the Second Attitude either foot may be advanced: if the right, it is called the *Second Attitude Right, Forward*; if the

left, the *Second Attitude Left, Forward*. These two parts of the Second Attitude are used interchangeably in speaking and



are the natural expression of *great vitality, defiance, violent denunciation, execration, malevolence, aggression, menace, attack*. No better illustration of this attitude may be found than in the aggressive lunges of the fencer in his bouts with the rapier.

On account of the character of the sentiments which require this attitude it naturally falls to the Vital division of the Triune Nature.

Sentences illustrating the Second Attitude, Forward.

NOTE. In the following sentences the unusual vitality and aggressiveness give opportunity for the use of the Second Attitude, Forward.

FIG. 27. SECOND ATTITUDE LEFT, FORWARD

- a. How now! a rat? Dead for a ducat! Dead! — *Shakespeare*.
- b. Lay on, Macduff! and damned be he that first cries, Hold! enough! — *Shakespeare*.
- c. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!

— *Shakespeare*.

(2) *Second Attitude, Backward.*

In this attitude the back knee is slightly bent, the weight is thrown back and rests chiefly on the left leg and foot (see Figs. 28 and 29). As shown in these figures the angle between the feet varies from 90° to 125° —more than in any other position or attitude. As indicated by the dotted lines the forward foot varies in position according to the distribution of the weight of the body. The more the weight is shifted to the back foot the greater the angle.

In the Second Attitude, Backward, either foot may be advanced: if the right, it is called the *Second Attitude Right, Backward*; if the left, the *Second Attitude Left, Backward*. The two parts of this attitude are complementary to each other and are used interchangeably in expression according to the location of the object which inspires the feeling.

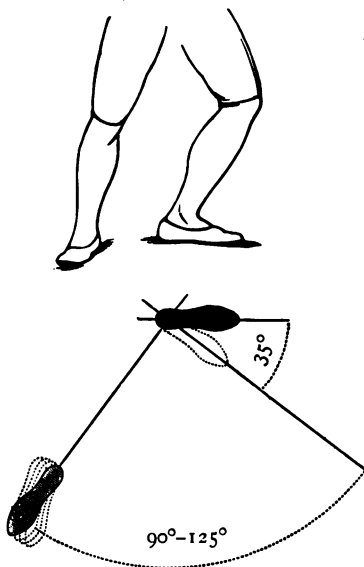


FIG. 28. SECOND ATTITUDE
RIGHT, BACKWARD

As we have already seen, the Forward Attitude is used in aggressiveness, menace, defiance, and attack; the Backward Attitude, on the contrary, is used in *defense, timidity, shrinking, fear, dread, amazement, terror, horror, and cowardice*. While the Forward Attitude is used by the fencer in his lunges or the broadswordsmen in his attacks, the Backward Attitude is necessary in defense in parrying the thrusts of his adversary or in shielding his body from the heavy blows.

In expression the torso, the arms, and the head must sustain sympathetic relation and move in harmony with the action of the lower limbs.

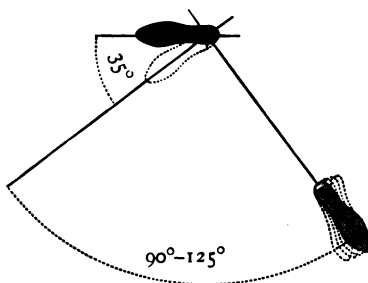
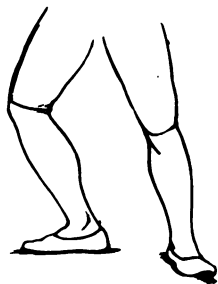


FIG. 29. SECOND ATTITUDE
LEFT, BACKWARD

In contrast with the Forward Attitude, which is Vital in relation to the Triune Nature, the Backward Attitude is Emotive and defensive in character and expression. It goes without saying that in practice the student should fully realize the thought or emotion implied in the various attitudes used.

*Sentences illustrating the
Second Attitude, Backward.*

NOTE. In the following short passages illustrating this principle the surprise, disgust, and horror shown in the words may well be expressed in the receding movement of the Second Attitude, Backward.

- a.* Angels! and ministers of grace, defend us! — *Shakespeare.*
- b.* O judgment! thou art fled to brutish beasts, and men have lost their reason. — *Shakespeare.*
- c.* Oh, horrible! horrible! most horrible! — *Shakespeare.*
- d.* ‘Hereafter!’ Ay, — hereafter!
A whip to keep a coward to his track!
What gave Death ever from his kingdom back
To check the skeptic's laughter?
Come from the grave to-morrow with that story
And I may take some softer path to glory. — *Willis.*

SECTION VII. TECHNIQUE OF ACTION

That the student may have ample practice in Action we here give a series of exercises in technique. They are given, not for physical culture, but, for their expressional value. To this end the student should keep in mind the thought or feeling implied in the various movements.

I. EXERCISES FOR FREEDOM OF GESTURE

(1) *Finger Movement.* Clasp the right hand with the left thumb and finger. Relax the fingers of the right until they form an easy curve. Open and close them alternately several times to the accompaniment of music or counting. Let the forefinger lead in moving out, the little finger in moving in.

Exercise the left hand ; then both together.

(2) *Wrist Movement.* Grasp the right wrist with the left thumb and finger. Draw in the hand from the wrist, partly closing the fingers as in exercise (1). Open and close alternately, keeping time to music or counting.

Exercise the left wrist ; then both alternately.

(3) *Elbow Movement.* Support the right elbow with the left hand. Draw in the forearm with the hand and fingers relaxed as in exercise (2). Open and close the arm to accurate time. The strokes of the elbow, the wrist, and the fingers should be simultaneous. To break the straight line there should be a slight curve at the elbow, a slight depression at the wrist, and a slight curve in the fingers.

(4) *Feather Movements.*

a. *Vertical Movement.* Extend the arms parallel, full length, diagonally downward. With hands hanging loosely let the wrists lead up and down several times through an arc of about 90 degrees. Let the hands float after the wrists, the palms being turned in on the upward and out on the downward movement.

b. Horizontal Movement. Place the arms at full length with the palms facing each other. Move them outward and inward alternately through an arc of about 90 degrees, letting the hands float after the wrists.

(5) *Supine Movements.*

a. Low. Extend both hands, palms up, diagonally to the right, and level with the hips, giving the upper arm, forearm, and finger movements. Give the same movement to the left.

b. Medium. Repeat the movement with the hands level with the shoulders.

c. High. Repeat as before with the hands above and in front of the head.

(6) *Prone Movements.*

a. Low. Fulfill the conditions of the first supine movement except that the palms should be down.

b. Medium. The same as the preceding exercise, with the arms level with the shoulders.

c. High. The same as before, with the arms above and in front of the head.

(7) *Rotary Movements.*

a. Outward. Extend the arms, full length, in front of the shoulders, palms down. Move the hands upward and outward, describing as great a circle as possible from the wrists. Keep the palms down and use no finger movements. Make the circle four times.

b. Inward. Retrace the circle used in the last exercise four times, moving upward and inward.

(8) *Shaking Movements.*

a. Horizontal. Raise the forearms to a level, the palms facing each other. Withdraw all energy from the hands and shake them vigorously with the forearms. Repeat four times.

b. Vertical. Raise the forearms as before, with the palms down. Shake them vertically. Do the same with the edges down. Repeat four times.

2. EXERCISES IN PRINCIPLES OF GESTURE

(1) *The Index.*

a. Give the Index in the Plane of the Superior with three strokes at different angles.

b. Give the same in the Plane of Equality.

c. Give the same in the Plane of the Inferior.

(2) Give the *Supine*, the *Prone*, the *Clenched*, and the *Averse* in like manner.

(3) Practice consecutively with positive strokes in the Plane of Equality the following principles of gesture: The *Index*, the *Supine*, the *Prone*, the *Clenched*, and the *Averse*.

(4) Give the *Reflex* to different parts of the Mental, Emotive, and Vital zones of the body.

(5) Give the *Clasped* on, and also in front of, the Torso.

(6) Practice the principles of gesture in the following order:

a. The *Supine* in the Plane of Equality.

b. The *Reflex* on the Torso.

c. The *Index* in Plane of Equality.

d. The *Prone* in Plane of Superior.

e. The *Averse* in Plane of Inferior.

f. The *Clasped* on the Torso.

g. The *Clenched* in Plane of Inferior.

3. EXERCISES IN POSITION AND ATTITUDE

(1) *First Position.*

a. Alternate between the First Right and the First Left by moving forward a few paces. Keep the right foot on the right side of a line and the left on the left.

b. Move backward a few paces, observing the same conditions.

Changes may be made from the First Right to the First Left, and vice versa, by turning on the balls of the feet, but changes by steps attract less attention and are therefore more desirable.

(2) *First and Second Positions.*

a. Change from the First Right to the Second Right. Return to the First Right. Repeat several times. Keep the body erect.

b. Change from the First Left to the Second Left. Return to the First Left. Repeat several times.

(3) *Second Position.*

Move forward alternately from the Second Right to the Second Left in several short steps, as in ordinary walking. Halt after each step, with the weight on the forward foot. About face and retrace the steps.

(4) *First Position Right and First Attitude Right.*

Change from the First Position Right to the First Attitude Right. Return to the First Position Right. Repeat several times.

(5) *First Position Left and First Attitude Left.*

Change from the First Position Left to the First Attitude Left. Return to the First Position Left. Repeat several times.

(6) *First Attitude.*

Move forward several steps, alternating between the First Attitude Right and the First Attitude Left. Move backward, retracing the steps.

Selections illustrating Action.

NOTE. We have chosen two selections for practice, the first oratorical, the second dramatic in character. It is believed that in the two there is opportunity for the application of all the principles of action.

NATIONAL MORALITY

HENRY WARD BEECHER

The crisis has come. By the people of this generation, by ourselves, probably, the amazing question is to be decided: whether the inheritance of our fathers shall be preserved or thrown away;

whether our Sabbaths shall be a delight or a loathing ; whether the taverns, on that holy day, shall be crowded with drunkards, or the sanctuary of God with humble worshipers ; whether riot and profaneness shall fill our streets, and poverty our dwellings, and convicts our jails, and violence our land ; or whether industry and temperance and righteousness shall be the stability of our times ; whether mild laws shall receive the cheerful submission of freemen, or the iron rod of a tyrant compel the trembling homage of slaves.

Be not deceived. Our rocks and hills will remain till the last conflagration. But let the Sabbath be profaned with impunity, the worship of God be abandoned, the government and religious instruction of children be neglected, and the streams of intemperance be permitted to flow, and her glory will depart. The wall of fire will no longer surround her, and the munition of rocks will no longer be her defense. The hand that overturns our laws and temples is the hand of death, unbarring the gate of pandemonium, and letting loose upon our land the crimes and miseries of hell.

If the Most High should stand aloof, and cast not a single ingredient into our cup of trembling, it would seem to be full of superlative woe. But he will not stand aloof. As we shall have begun an open controversy with him, he will contend openly with us. And never, since the earth stood, has it been so fearful a thing for nations to fall into the hands of the living God.

The day of vengeance is at hand. The day of judgment has come. The great earthquake which sinks Babylon is shaking the nations, and the waves of the mighty commotion are dashing upon every shore. Is this, then, a time to remove the foundations, when the earth itself is shaken ? Is this a time to forfeit the protection of God, when the hearts of men are failing them for fear, and for looking after those things which are to come upon the earth ? Is this a time to run upon his neck and the thick bosses of his buckler, when the nations are drinking blood, and fainting, and passing away in his wrath ?

Is this a time to throw away the shield of faith, when his arrows are drunk with the blood of the slain ? to cut from the anchor of hope, when the clouds are collecting, and the sea and the waves are roaring, and thunders are uttering their voices, and lightnings

blazing in the heavens, and the great hail is falling from heaven upon men, and every mountain, sea, and island is fleeing in dismay from the face of an incensed God?

HAMLET'S SELF-REPROACH

WILLIAM SHAKESPEARE

Now I am alone.

O, what a rogue and peasant slave am I !
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing !
For Hecuba !
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing ; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha !

'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!

 This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a trull, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!
Fie upon't! foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play's the thing
Wherein I'll catch the conscience of the king.

APPENDIX

THE SPEECH

Having studied the speaker as to his Triune Nature, his Vocal Organism, Pronunciation and Emphasis of language, and his delivery by means of the elements of vocal and actional expression, it now becomes necessary to study the speech in which he brings his message to the audience. True, he may gain much power in the use of his voice, much grace and freedom in gesture, and a clear knowledge of the philosophy of expression, and he may instruct, entertain, and even inspire his hearers by a faithful interpretation of the various illustrative selections contained in Parts I, II, and III. But the larger use of the power gained by a mastery of the foregoing principles lies in their application to that form of public speaking in which the speaker conveys his own ideas to the audience with a view to instruction, conviction, and persuasion.

We shall treat this subject under three divisions as follows :
(1) the occasion of the speech and the audience who hear it,
(2) the kind of speech to make and the subject or proposition to be discussed, and (3) the plan of the speech and its essential qualities.

CHAPTER I

THE OCCASION AND THE AUDIENCE

An intending speaker should first consider the occasion and object of his speech and the audience he is to address. His

object may be to entertain, to instruct, to inspire ; to convince, or to persuade the audience to accept his ideas, beliefs, and propositions. If the occasion is a debate before a deliberative body or a political meeting, the object would be to secure votes ; if the occasion is educational, religious, or patriotic, the object would be the improvement of methods or the elevation of ideals and standards of living.

SECTION I. VARIETY OF OCCASIONS AND AUDIENCES

As a rule, audiences are assembled by their own free will and are friendly to the speaker through acquaintance with him or by the reputation he brings, in which case they are open-minded, sympathetic, and receptive to his message. But a speaker is sometimes called upon to meet a group of people called together by the voice of authority, such as a school, college, or other institutional audience, which may be cordial or indifferent to the speaker ; or he may even have to face a wholly unfriendly crowd, such as a mob of strikers, anarchists, or lynchers under the sway of passion, seeking redress for alleged wrong. Furthermore, a friendly audience may manifest its varying moods, due to environment or physical conditions over which they have no control, and it is the task and test of the speaker's ability to change indifference into interest and bring about conviction and persuasion.

It is plain that the speech should be the outgrowth of the occasion, of which there are many, such as educational associations, social institutions, religious meetings, judicial bodies, legislative assemblies, political gatherings, and commemorative occasions, which require different kinds of speeches. For example, a political harangue would not be appropriate on a purely religious occasion, nor should a religious homily be imposed upon an audience gathered for the consideration of economic or social problems.

A full discussion of occasions and audiences would take us far beyond the limits proposed for this chapter, but we here subjoin an outline for the guidance of student and instructor.


NOTE. The following outline of seven main headings, and as many subdivisions each, is suggestive rather than inclusive, and each group is arranged in climactic order as to the formality of the occasion. The instructor may add to it according to conditions to be met, and submit the list to the students, allowing each to choose a different occasion and a different audience before whom he must speak after preparation. At the appointed time the whole class, under certain restrictions, may represent the audience selected and assume the conditions of the occasion. Then the speaker who has chosen his own subject delivers his own message and is thrown upon his own resources in controlling even the confusion which may arise out of the impersonative enthusiasm of his class audience. A suitable time limit may be set for the further discipline of the speaker, and to meet the requirements of classroom work. The exercises may be further varied by having a half dozen or more students speak to the same kind of an audience during the recitation hour, using many subdivisions of one general subject; and in other ways the tact and judgment of a successful teacher may be employed. The plan suggested is one of the most interesting and effective methods of encouraging young speakers.

SECTION II. LIST OF OCCASIONS AND AUDIENCES

1. *Educational Associations.*

- (1) A Topical speech before a high-school class.
- (2) Chapel Address before the whole student body.
- (3) Inaugural Address in a literary society.
- (4) Salutatory or Valedictory at commencement.
- (5) Essay before a public-school teachers' association.
- (6) Lecture before a Chautauqua assembly.
- (7) Address before the National Speech-Arts Association or the National Educational Association.

2. *Social Institutions.*

- (1) A Talk before a business men's club.
 - (2) Speech before a municipal law and order league.
- 

- (3) A Toast on an assigned subject at a social banquet.
- (4) An After-dinner speech in honor of a great poet, statesman, hero, philanthropist, or explorer.
- (5) Speech of Welcome to a victorious or defeated inter-collegiate ball team, debate team, or oratorical contestant.
- (6) Anti-saloon or temperance speech before a popular or an unfriendly audience.
- (7) Address to an art league, a city sorosis club, or the Daughters of the American Revolution.

3. *Religious Meetings.*

- (1) Sunday evening service of a young people's league.
- (2) A review of the lesson at Sunday school.
- (3) Topical speech in a Young Men's Christian Association.
- (4) Address before a state or national Y.M.C.A. convention.
- (5) A Sunday morning Address to children or to old folks.
- (6) A popular and appropriate Sunday evening Lecture.
- (7) A church dedicatory, Thanksgiving, Christmas, or Easter Address.

4. *Judicial Bodies.*

- (1) A case of discipline before a student senate.
- (2) Trial before a school, college, or church official board.
- (3) Speech in a city council for or against some municipal expenditure.
- (4) Plea in a property suit or criminal trial before a jury.
- (5) Prosecution and Defense in a murder trial before an appellate court.
- (6) Pleading in a suit or criminal case in the supreme court of any state or of the United States.
- (7) Address on an international question before the Hague conference.

5. *Legislative Assemblies.*

- (1) Report of the chairman of a standing or special committee.
- (2) Discussion of amendments to by-laws in a literary society.
- (3) Consideration and adoption of football rules in high school or college.
- (4) Introduction of a bill into the house or senate of a state legislature.
- (5) Debate on a measure before the United States House of Representatives.
- (6) Discussion of a resolution before the United States Senate.
- (7) Debate on some domestic or foreign policy in the House of Commons of the English Parliament.

6. *Political Gatherings.*

- (1) A "Stump speech" to the crowd at the primaries.
- (2) An out-of-door Campaign speech in a municipal or state election.
- (3) A Nominating speech in a national presidential convention.
- (4) Discussion of Party policies at the opening of a presidential campaign.
- (5) A speech on an act of Congress or a resolution of Parliament.
- (6) Celebration of a political party victory.
- (7) Inaugural Address of a governor or a president.

7. *Commemorative Occasions.*

- (1) Founders Day Address or Decoration Day Oration.
- (2) Oration on the twenty-second of February or Fourth of July.
- (3) Address at the unveiling of a monument or the formal opening of a public building.

- (4) Oration on the laying of the corner stone of a memorial hall.
- (5) Welcome to a returning victorious or defeated army.
- (6) Panegyric Oration on a great teacher, preacher, statesman, or orator.
- (7) Civic Oration on some great event in our national history.

CHAPTER II

THE KIND OF SPEECH AND THE SUBJECT OR PROPOSITION

The choice of a subject and the kind of a speech one is to make on a given occasion before a sympathetic, indifferent, or wholly unfriendly audience, is of great importance. In fact, the consideration of the occasion and the audience generally suggests the theme, which, in turn, requires the selection of just the right kind of speech in which the message is to be conveyed to the audience.

SECTION I. KINDS OF DISCOURSE

There are many kinds of speeches varying in construction and importance, from the simple utterance of business remarks to the formal delivery of some elaborate panegyric. It will be seen that the kind of discourse appropriate to one occasion or audience would be altogether inappropriate for another. It behooves us then to form some definite idea of the main characteristics of the different kinds of speeches, and we here present a brief treatment.¹

1. **Announcements and Other Business Remarks.** In a sense these are speeches, since they convey information orally to the audience, but this is a low form of public speaking. The chief

¹ A full statement of the kinds of discourse would include the Sermon, which is a spoken discourse by a duly ordained clergyman on some theme or text from Holy Writ, and delivered as a part of a religious service; but, for obvious reasons, this variety of public address is omitted here.

temptation is to make the occasion an opportunity for a set speech. Such remarks should be brief, clearly stated, devoid of personal display, and uttered loud enough to be heard by the entire audience.

2. **Committee Reports.** These are made through the chairman as spokesman for the committee, and are also a low form of public speaking though an important one. The report may be an extempore statement of the findings of the committee or a concisely written set of resolutions or recommendations. In no case should the chairman argue the points in a favorable or unfavorable way, or color statements with his own prejudices or convictions.

3. **Essays.** When read to an audience by the author, the Essay rises higher in the scale and is a much-used form of speech. Fundamentally it should be critical, didactic, and instructive in style; though with the added color of eloquent language and a high degree of mastery, so that the eye may not be confined too closely to the page, it may become a very effective speech.

4. **Debates.** The Debate differs from all other forms of speech in that the speaker expects a reply from opponents who hear his statements, and an immediate decision of the question by vote of the judges, the verdict of the jury, or the voice of the people. He is in the attitude of attack or defense of some proposition or resolution to be established or disproved, with the resultant condition of victor or vanquished. The speech should be essentially truth seeking, statistical, constructive and logical in form, and destructive of experimental theories and impractical idealism. It is the most useful because the most used form of public speaking.¹

5. **Topical Speeches.** As the name implies, these are speeches on some topic or subject chosen by the speaker or assigned to him. They may be brief and informal, but should rarely extend

¹ See Note, p. 246.

beyond "three good points and three good illustrations." This form of speech has a wide range of subjects, some of which should be treated in a purely didactic way, while others may rise to the glow of conviction and give the flavor of good will, patriotism, or humor. There are a variety of *Topical Speeches*, such as *Toasts* or *After-dinner* speeches, of various degrees of importance; short speeches of *Introduction* of a speaker to an audience; and speeches before school and college classes, religious or benevolent associations, clubs, and literary circles. To this class also belong the *Gavel* speech, in which the retiring president of an association presents that emblem of authority to the newly elected president, who is not yet ready to give a formal inaugural address; and the *Response* by the president-elect, who acknowledges the honor and asks coöperation and support for his approaching administration.

6. **Addresses.** The Address is much more formal than the Topical Speech, and is better suited to larger assemblies. A half dozen varieties are here noted: the *Salutatory* or *Address of Welcome*; the *Valedictory* or *Farewell Address*; the *Commencement Address*, before a high school or college; the *Inaugural Address* of the chairman of a large convention, the president of a society or of the nation, or the governor of a state; the *Political Address*, dealing with the great principles of government and national welfare; and various educational, social, and religious addresses before public assemblies.

7. **Lectures.** The Lecture is a well-recognized form of public speaking somewhat akin to the Address, but it bears the stamp of greater preparation and is used repeatedly in about the same form and language. There are two well-defined classes of Lectures: the *Didactic Lecture*, which should be methodical in arrangement, progressive in development, and so presented that the whole audience may fully comprehend the subject treated and the student may take notes for future study; and the *Platform Lecture*, before popular audiences, in which the subject is

treated in an entertaining way with sufficient reduction of technical terms to common phraseology and with ample illustration, the object being entertainment as well as instruction.

8. **Orations.** The Oration is the loftiest type of public speaking and marks the highest attainment of the public speaker. It is dignified and formal in style, clear in logic, forceful in thought, sound in philosophy, eloquent in language, persuasive in spirit, and, withal, it is constructed with the plot and motive of a great drama. Its object is to educate and inspire the masses, elevate the standards of morality and citizenship, and bring about great civic reforms and national movements.

There are three kinds of Orations: the *Commemorative Oration*, which celebrates some great event of history and aims to renew the memory of some noble deed or heroic action worthy of perpetuation; the *Panegyric Oration*, which is an elaborate eulogy on some great person, and holds up the events of a finished life as a guidance and inspiration to the living; and the *Civic or National Oration*, which is a deep, earnest discussion of great ethical principles, civic laws, social relations, or economic movements necessary to the welfare and perpetuity of the state or nation, and has for its aim the elevation of the standards of citizenship, the promotion of national prosperity and the betterment of international relations.

SECTION II. THE SUBJECT OR PROPOSITION

As before stated, the subject or proposition to be discussed naturally grows out of the consideration of the occasion and object of the speech, and the kind of speech one is to make. The printing of a list here would consume too much space, since the demand under so many conditions and under various school requirements could hardly be met in a single collection; but there are many books available in all libraries, giving suggestive themes. The student is referred to *References for Literary*

Workers, by Henry Matson, for general subjects in history, biography, politics, political economy, education, literature, art, science, philosophy, ethics, and religion; and to Brookings and Ringwalt's *Briefs for Debates*, or to almost any one of the many recent books on argumentation for propositions suitable for debate. It may be well, however, to state here some of the conditions of a good question for discussion, and to suggest some methods of preparation for debate.

1. **Question for Debate.** A good question for debate should be a complete statement of a proposition of vital interest at the present time and well worth investigation and discussion. It must have two sides as evenly balanced as possible, so that a speaker on either side may form a definite conviction upon the merits of the question. It should be stated affirmatively in clearly defined terms, without ambiguity, and with a definite fixing of the Burden of Proof with the affirmative and the Presumption with the negative side. The main issue should be specific and capable of solution. As a rule, social or economic questions that have some strong human interest at stake bring out the most spirited discussion among younger debaters.

2. **Preparation for Discussion.** The preparation for debate or the discussion of any subject should include a wide reading of books, magazines, and newspapers which give correct reports of public speeches and messages, accurate accounts of current events, and wise editorial discussions. The student must study both sides of the question and know what may be said for and against the proposition. He should examine his own mind, clear it of all prejudice, and distinguish between vague speculation and a clearly defined opinion based on experience, authority, or evidence. As he reads he should discriminate between strong and weak points, quote correctly, note the references so that they may be verified, and arrange the arguments in the form of a Brief which sets forth all the facts, evidence, and proofs in a logical, climactic outline suitable for a speech.

NOTE. Since the Debate is a much-used form of public speaking among secondary schools and colleges, as well, it may be further suggested as a method that the debate class be divided into an equal number of affirmative and negative teams of two or three speakers each. After due preparation on some selected question, these teams should discuss the question, each speaker making a set speech of five to ten minutes of main argument followed by a round of extempore rebuttals of shorter duration. For the next meeting the teams might change sides, so that each speaker may study both sides of the question and have drill in both affirmative and negative discussion. At times the instructor may see fit to offer the question for general extempore debate, allowing each student choice of sides, but requiring a brief time limit for each speech.

Interest may be added by the occasional service of local judges, who should render decision not on the merits of the question (which may or may not be evenly balanced), but upon the basis of effective debating.

Further interest may be aroused by forming a triangular debating league with two other near-by schools; in which case each school secures, by local competition, one affirmative and one negative team of three speakers and one alternate each, to meet the opposing schools. Each institution holds one debate at home and sends her other team against one of the other schools the same day and hour, — all three schools thus discussing the same question simultaneously. A presiding officer should enforce parliamentary rules, and a set of three or five judges should render decision by ballot on the merits of the debate.

CHAPTER III

THE PLAN OF THE SPEECH AND ITS ESSENTIAL QUALITIES

No matter what the occasion and audience, the kind of discourse or the subject discussed, all speeches should be constructed according to a well-ordered plan and contain certain qualities which distinguish them from the language of the printed page intended only for silent perusal. A speech must be essentially speakable in structure, and in language which responds easily to oral expression.

SECTION I. THE PLAN

1. The Plan of a speech corresponds to the plot of a story or play. It prevents digression, insures logical sequence and growth, and secures proportion. All speeches, however simple or elaborate, should have at least an Introduction, a Main Discussion, and a Conclusion. The extent and development of these three divisions in their proper relation and proportion will depend largely upon the importance of the occasion, the personnel of the audience, the kind of speech proposed, and the subject considered. The following characteristics of a somewhat formal speech may be noted :

1. **The Introduction.** The object of an Introduction is to put the speaker on good terms with his audience and awaken attention and interest in his theme or proposition. It should be local as to time, place, and object of the occasion ; concrete in statement and not an announcement of abstract generalities ; deferential to the audience and to the preceding speaker if there be any, fair and conciliatory in motive if conciliation is needed, but devoid of apology or flattery ; and it should introduce the subject as favorably as possible and with becoming brevity. The manner of the speaker should be modest, sincere, and dignified, but not strained into stiffness or over-formality.

2. **The Main Discussion.** Different kinds of speeches naturally require more or less elaboration of the main discourse, but we may here suggest a method that will apply alike to all kinds of speeches, namely, the Historical, the Logical, and the Distributive Order.

(1) The *Historical Order* arranges all facts and incidents chronologically so far as their occurrence may conform to the unity of the speech and contribute to its main issue. This would be a good method for committee reports, certain topical speeches, valedictory and inaugural addresses, and commemorative orations.

(2) The *Logical Order* links all facts, propositions, testimonies, evidences, proofs, and arguments into a complete chain of argumentation to convince and persuade. It must conform to the main canons of common logic and it may employ the intricate technicalities of Formal logic. This method is most suitable to Business Remarks, Debates, Didactic Lectures, and to Civic Orations of an economic nature.

(3) The *Distributive Order* arranges related matters into groups and distributes these groups according to their relation to each other and to the general aim of the speech. This distribution must conform unswervingly to the three great principles of Unity, Climax, and Proportion. This method requires the exercise of the clearest judgment, and has been much used by our greatest orators. It is especially appropriate to After-dinner speeches, Salutatory and Commencement Addresses, Platform Lectures, Panegyric Orations, and to Civic Orations of a sociological nature.

3. **The Conclusion or Peroration.** This is the place of peril for the speaker and his cause, and is a crucial test for the skill of the orator. "Here," as Dr. Sears puts it, "truth is to be established, the moral to be inculcated, the memory to be renewed and perpetuated, . . . and the verdict to be secured." If the discourse is only the simplest Topical Speech, it should be rounded out in the Conclusion so that it does not "stop short" and leave an unfinished impression; if it rises to the formality of a great Address or Oration, the Peroration should be carefully prepared in thought, language, and delivery. The main characteristics of the Peroration are *Summary*, *Eloquence*, *Brevity*, and *Termination*.

(1) The *Summary* should be a brief epitome of the main points of the discourse in wholly different phraseology, that, as Cicero states, "the recollection may be revived, not the speech repeated." New matter should not be introduced here, as it would be too late to develop its discussion; and care should be

exercised that the Summary shall not drivel into a mere cataloguing of all the points of the Main Discussion.

(2) *Eloquence*. There should be no appeals to the emotions that the promise of the Introduction and the discussions of the Main Discourse do not justify, nor should a speaker assume an emotion merely for effect or overdo one that is real; but the touch of eloquence in the Peroration inspired by genuine conviction may be employed to clinch the nails of logic or cap the climax of persuasion.

(3) *Brevity*. The conclusion of different speeches will, of necessity, vary in length according to the style and the time given to the body of the speech; but in all cases the abundance of thought should be boiled down to the sweetest morsels and the conclusion be made as brief as the occasion will allow.

(4) *Termination*. As technically used here, this word signifying "the act of ending or concluding" is intended to convey the idea of a certain cadential note or closing style which impels the audience to desire to know "the conclusion of the whole matter." That note, once sounded, implies a contract with the audience, who, in turn, have a right to expect the speaker to stop. The repeated utterance of such expressions as "lastly," "finally," or "in conclusion," is tiresome to the audience; and a fresh start in the Peroration is fatally disappointing. To be a good speaker one should be a good "stopper."

SECTION II. THE QUALITIES OF DISCOURSE

The qualities of style have been variously treated by rhetoricians, but all the terms thus far used may be included in the three words *Clearness*, *Force*, and *Persuasiveness*, which, in turn, correspond respectively to the Mental, Vital, and Emotive natures of man.

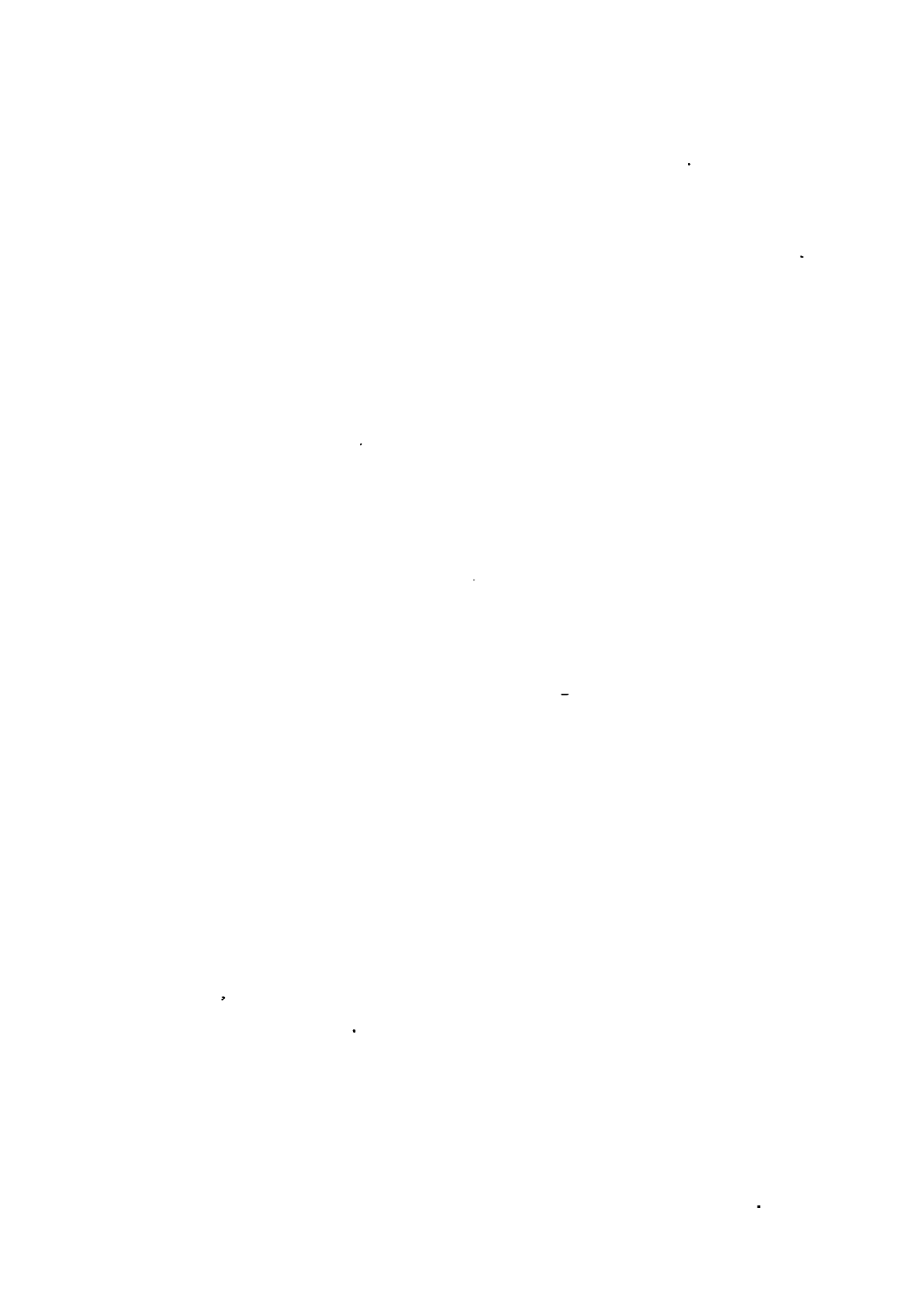
1. **Clearness** is that Quality of discourse by which a given thought is presented intelligibly to the particular mind addressed. Clearness is not an absolute but a relative term. All reasoning

cannot be made equally clear to all minds, but the speaker should so treat his subject as to make it clear to the average mind of his audience. Quintilian insists that the audience should not only be able to understand what is said, but not be able to misunderstand it. Clearness involves a study of diction for suggestive words, structure of sentences that there may be no ambiguity of statement or obscurity of language, and the habit of clear, definite thinking both on and off the platform.

2. **Force** is that Quality of discourse which renders it capable of strong, vital utterance, and energetic, expressive action. It does not apply alike in degree to all parts of a speech, but it is used to enforce expressions of spirited enthusiasm, great earnestness and strong Climaxes which conquer by their very intensity and power. Force demands the use of strong, idiomatic words, short sentences, epigrammatic expressions, figurative language, and directness of speech.

3. **Persuasiveness** is that Quality of discourse which appeals to the will through the emotions. It is the crowning essential of style; for language may be "clear as crystal and as cold, forceful as the strokes of a sledge hammer and as hard," but Persuasiveness is the culminating virtue of a great speech. This Quality requires the mastery of soul-stirring words, the proper use of the expletives of language, the sympathetic association of ideas and experiences, the clever use of striking illustrations, and, withal, its proper proportion to Clearness and Force. To secure this Quality the speaker must bring a genuine message of high motives and ennobling aims.

Then Clearness, Force, and Persuasiveness will include, we think, all the essential Qualities of discourse, since they manifestly correspond to the triune nature of the orator and furnish the natural channels of spoken language through which his mentality, his emotions, and his vital states must find expression.





Stanford University Libraries



3 6105 005 666 388

PN

412

F8

1910

STANFORD UNIVERSITY LIBRARIES
CECIL H. GREEN LIBRARY
STANFORD, CALIFORNIA 94305-6004
(415) 723-1493

All books may be recalled after 7 days

DATE DUE

JUN 30 1999

OCT 28 1998

SEP 02 2003
AUG 12 2003